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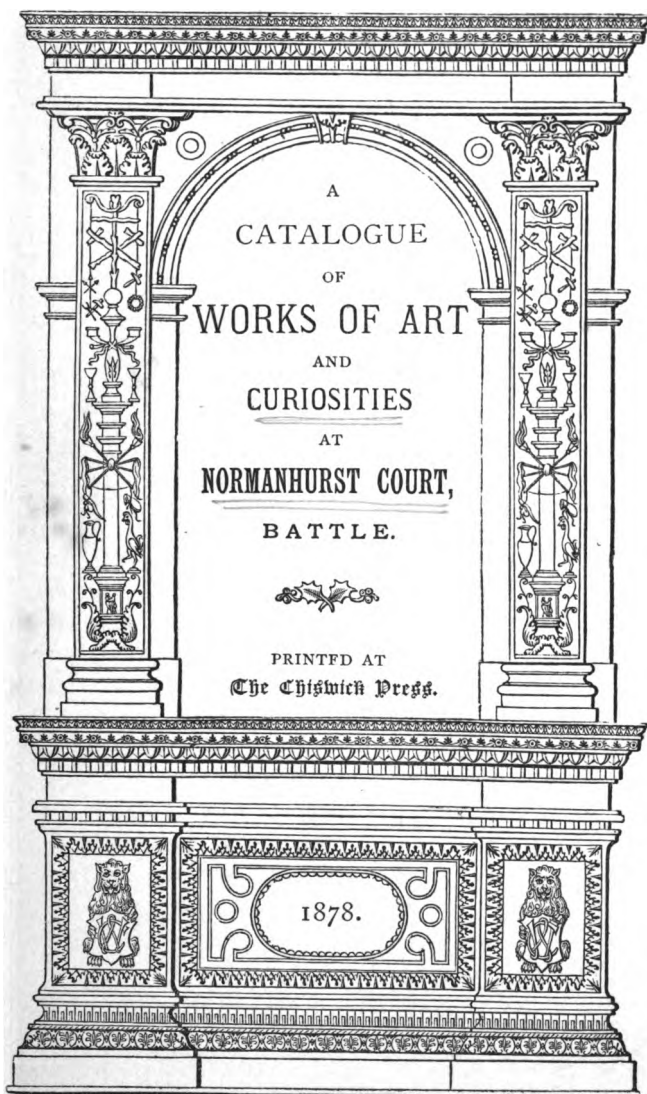
Percy Potter

with the Compiler's kind regards.

14th September 1878. —

A CATALOGUE OF A COLLECTION OF
PAINTINGS, ENGRAVINGS, SCULPTURE,
ORIENTAL AND EUROPEAN PORCELAIN,
TAPESTRY, LACQUERWORK, MINERALS,
CORALS, OBJECTS OF NATURAL
HISTORY, AND CURIOSITIES,
AT NORMANHURST
COURT.









PREFACE.



FEW remarks may be allowed by way of introduction to the following catalogue.

The collection is, it will be seen, one of varied scope and attraction. It is the result, for a great part, of many voyages and travels in nearly every part of the globe, and embraces a large number of objects of interest—some for their intrinsic value, others for the associations and histories attached to them. It is scarcely necessary to do more than mention the famous voyage round the world lately accomplished by the owners of this collection. To this voyage is due a very large number of specimens illustrative of the countries whence they come, and interesting no less to the general public than as souvenirs of a memorable journey to those who have brought them together. Indeed, many of them have been gathered from countries seldom visited, and others (for instance, the beautiful objects brought from Japan) need depend upon nothing beyond their intrinsic beauty to make them specially attractive.

A word or two of explanation will be useful to the general visitor. In compiling the catalogue no plan has been followed beyond taking the rooms in a certain order, and endeavouring to include in each room or gallery those objects usually to be found in them. Nevertheless, as these are liable to be moved

from time to time, more reliance may be placed on the numbers affixed to each, which will be found to have corresponding numbers in the catalogue.

Some prefatory notices have been given and many notes introduced throughout the body of the catalogue, but these are not by any means intended to be exhaustive or learned dissertations upon the subjects of which they treat. They are merely intended to supply a little "common information;" information to be found anywhere, but not always at hand. It is obvious that these notes and observations might have been extended to a greater length, but this would scarcely have been within the scope of a hand catalogue. It may readily be understood, however, that it has not always been easy to determine how little or how much to say. Many may think that much more might have been included, while others may consider that much is trivial and might have been, with advantage, omitted. But the compiler hopes that while those whose learning is extended may cavil at the meagreness of the details, others may learn something, or at least have their curiosity stimulated to further inquiry.

To Mrs. Brassey's interesting record of the cruise of the "Sunbeam"¹ the writer is indebted for many details, and refers the reader to it with pleasure for further information on several of the objects here exhibited which have reference to that voyage.

It is only necessary to add that the whole of the second part of the catalogue, comprising the description of scientific specimens, has been supplied by Mr. Bryce M. Wright, F.R.G.S.

A. M.

LONDON, *April* 22, 1878.

¹ "A Voyage in the 'Sunbeam'; or, Our Home on the Ocean for Eleven Months." By Mrs. Brassey. With seven maps and charts, nine full-page illustrations engraved on wood, and 109 woodcuts. 1 vol. 8vo. London, Longmans & Co. 1878.



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A CATALOGUE OF WORKS OF ART
AND CURIOSITIES
AT NORMANHURST COURT.



ENTRANCE.

1.



TABLE. Inlaid marble in mosaic, on a carved black wood pedestal. From Venice.

2. CANDELABRA, a pair. Carved oak. A group of boys and dolphins forms each pedestal, resting on three grotesque monsters. Round the bases are masks and festoons, and on the tops are oval-shaped fluted vases containing sockets for lamps. From the Contarini palace, Venice. Height, 9 ft. ; width, 2 ft. 6 in.
3. SKULL OF A ROYAL TIGER. Mounted as a letter-box.
4. BUFFALO HOENS (a pair).
5. STAG'S HEAD. Red deer (*Cervus elaphus*). This is noticeable from the curious malformation, or ill-directed growth, of one of the antlers which grows down in front of the face.
From Lord Ashburnham's park.
6. HORNS OF REINDEER (*Cervus tarandus*). Norway, 1874.

B

7. RAMS' HEADS (Two), known as Beauty and the Beast.

8. SKULL OF A WILD PIG.

This skull and three feet of the same animal were given to Mrs. Brassey by a native chief at Hao, or Bow island, South Pacific.

9. DEER FEET. From a deer ridden down on the Pampas, near Las Rosas, South America. (Mounted on the same tablet as No. 8.)

10. WALRUS SKULL AND TUSKS. From the Arctic Seas.

This very fine specimen was exhibited at a meeting of the Zoological Society in 1877. It is the skull of an old female walrus, and the tusks which cross at the tips measure twenty-four inches and three-quarters in length, and are seven inches in circumference at the base. It was obtained in Honolulu in 1877, from one of the survivors of the ill-fated expedition to Behring's Straits, 1874-1875.

* This pig after living for several months, on board the ship, died in consequence of an injury to the spine.





HALL.

11.



TAPESTRY. Worked in floss silks from designs by Perino del Vaga.¹ It was executed in the cinque cento period, and was used for the decoration of a throne in a ducal palace at Palermo. The subject illustrated is that of

Diana and Endymion. In the upper part, on the left, Jupiter and Juno ascending on an eagle. Below, Diana descending to the earth. On the right, Pegasus drawing a chariot. In the centre, Phœbus in a car drawn by four fiery horses. Beneath, the ship Argos; Vulcan and Cyclops forging the thunderbolts; Actæon; and the hounds of Diana chasing a hare. In the distance, Pan and a nymph; and in the foreground the sleeping figure of Endymion. Height, 18 ft. 6 in.; width, 12 ft. 6 in.

12. **BUST OF MR. BRASSEY**, by Wagnmüller. White marble. On the pedestal is the inscription:—"I contracted to make and

¹ Perino del Vaga was a celebrated Italian painter of the sixteenth century. His proper name was Pietro Buonacorsi, but he was called del Vaga from having been instructed and taken to Rome by a painter of that name. He is ranked by Vasari as the greatest designer of the Florentine school after Michael Angelo Buonaroti.

maintain the road, and nothing shall prevent Thomas Brassey from being as good as his word.

On hearing of the fall of the Barentin viaduct, Rouen and Havre railway, 1846."

13. BUST. White marble. "Ceres." A copy of a bust in the Museo Borbonico at Naples.

14. BUST. White marble. "Proserpine." A copy of a bust in the Museo Borbonico at Naples.

X 15. PAIR OF ARMADILLOS, stuffed and mounted.

The Armadillo is a singular species of mammal found only in South America, and chiefly in Upper Paraguay and Brazil. Its name means *armour-clad*, and is well bestowed, as will be seen on examination of the curious bucklers with which it is protected—even the tail is armoured-plated. It lives in burrows, and its general structure, especially of the feet and claws, adapts it to burrowing, and to the means of thus obtaining its food. It is eaten by sailors, and called sea-pig.

These armadillos were obtained at Rosario, in the Argentine republic, during the cruise of the "Sunbeam" in 1876. They were alive as pets on board the yacht, and died from drinking salt water.

16. VASES AND CANDELABRA (a pair). Majolica and ormolu. French.

17. PEDESTALS AND JARDINIÈRES. The stands of onyx marble, carved with acanthus leaves; the vases of Minton ware—light blue majolica, festooned with flowers.

18. SCREEN. In six folds. On one of the sides the folds are painted with landscape subjects on silk, in the style called "single-stroke drawing," in which the Japanese artists, with so much facility and by a very few strokes of the brush, produce such wonderful effects. The other sides are filled with pictures painted on silk illustrating the growth and cultivation of rice and cotton, the backgrounds drawn in body colours; the faces and flesh of the figures are in silk raised from the surface, and their dresses of various coloured silk, after the different fashions of the

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Japanese, padded and stitched, and so producing very life-like effects. Height, 6 ft.; width, 12 ft.

Rice is cultivated on marshy ground, which is further flooded and irrigated by canals or dykes. In this state it is ploughed by buffaloes. When the soil is reduced to a sort of liquid paste, men and women, advancing along the banks of the dykes, sow the grain by handfuls. The water is then let off. The plants as they attain sufficient growth are transplanted at equal distances. In the month of October the crop is harvested, threshed with a flail, or scutched out in the same manner as flax.

19. SCREEN. In four folds. The back is covered with cream-coloured silk woven with a diapered pattern in gold. The front sides are divided each into three compartments, with paintings in colours on silk, illustrating with a marvellous vigour and reality various street scenes in a Japanese town. Especially characteristic is the picture of a sudden storm of wind and rain arising. The people hurry across the street to reach their homes, umbrellas are opened with difficulty, shutters of houses are hastily closed, the hanging lamps swing from side to side, and a sharp driving rain forces the inhabitants within doors. *Japanese*. Height, 6 ft. 9 in.; width, 10 ft.

20. MODEL. In wood, painted. A Chinese boat. Length, 2 ft. 9 in.

21. CABINET WITH FOLDING DOORS. Wood, painted or lacquered; the hinges and locks in ormolu, engraved. On the outside is applied ornamentation in relief, in ivory and mother-of-pearl, representing figures, temples, foliage, elephants, the talipot palm, &c., in the Cingalese style. The landscape is painted in gold on a dark background. The interior of the cabinet, which contains sixteen drawers, is decorated after the same manner, but is further enriched with appliqué work in silver filagree, and incrustated with a large number of turquoises, coral and other gems. Length, 3 ft. 3 in.; height, 2 ft. 3 in.

22. TABLE. Of similar material and workmanship to No. 21. Height, 3 ft. 8 in.; width, 3 ft. 8 in.

This table, and the cabinet which rests upon it, were sent originally to Constantinople from Japan. The ship which contained them was seized by pirates, and they found their way to Venice.

The origin of both of the above is somewhat doubtful; the character of the ornament, the elephants and the palms, would lead to the conclusion that they are of Cingalese manufacture.

23. TAPESTRY. The March of the Troops: after designs by Van der Meulen.¹ *Flemish*. Height, 13 ft. 6 in.; width, 11 ft. 2 in.

This and the following are replicas of part of the set at Blenheim Palace.

24. TAPESTRY. The Great Duke: after designs by Van der Meulen. *Flemish*. Height, 13 ft. 6 in.; width, 11 ft. 2 in.

25. FLOWER VASES (a pair). Hexagonal. Floral scroll-work in cloisonné enamel on a blue ground. *Old Japanese*.

26. INKSTAND. Formed of three reindeer hoofs mounted in silver.

27. FLOWER VASES (Four). Alabaster.

28. ARM-CHAIRS. Carved oak, the seats and backs covered with needlework stuff and fringes. *Italian*, 16th century.

From the Palazzo Contarini at Venice.

29. PORTRAIT. "The Morning Walk." A full-length portrait in oil of Mrs. Allnutt and her infant daughter Annie Allnutt. By Sir Thomas Lawrence, P.R.A.

From the Allnutt collection. An engraved picture.

30. PORTRAIT. A full-length portrait in oil of Mr. Allnutt. By Sir Thomas Lawrence.

From the Allnutt collection.

¹ A celebrated painter born at Brussels in the middle of the seventeenth century. His talents were principally confined to the painting of battle and camp scenes. The brilliant exploits of Louis XIV., who employed him, afforded ample scope for his skill, and he executed many designs for tapestry for that king. He died at Paris in 1690.

31. GONG. Bronze. Umbrella or beehive-shaped. *Japanese.*
32. GONG. Bronze. Stirrup-shaped. *Burmese.*
33. TURTLE (*Chelonia imbricata*). Called the Hawksbill turtle.
Asia and America.
34. TORTOISE (*Testudo radiata*). *Africa and America.*
35. HEAD OF SMALL ELEPHANT. *Ceylon.*
36. HEAD AND FOREFEET OF A SMALL CHIMPANZEE. *West Africa.*
37. HEAD OF BABOON (*Blue-nosed mandril*). *Africa.*
38. HEAD OF ANTELOPE (Four-horned). *India.*
39. HEAD OF DEER. (*Wapiti*.) *Rocky Mountains.*
40. HEAD OF HART-BEEST. *South Africa.*
41. HEAD OF WILD BOAR. *From Zetuan.*
42. HOENS OF DEER. *Cashmere.*
43. HEAD OF BLACK BUCK. *India.*
44. HEAD OF RED DEER (*Cervus elaphus*). *Europe.*
45. HEAD OF ROE DEER. *Europe.*





ANTE-ROOM.

46.



CHAIRS. Four high-backed chairs in ebony, inlaid with ivory, and having each a small medallion in ivory with a head in low relief.

From the Palazzo Contarini, Venice.

47. TABLE. Octagonal, wood openworked, painted and gilt, with top of oriental alabaster. A copy of a Turkish table.

48. TABLE. Oblong, the top in mosaic, made from pieces of marble picked up at Carthage by Mrs. Brassey in 1870.

49. MODEL OF A JUNK. Chinese. Length, 3 ft. 3 in.

50. FIGURES (a pair). A shepherd and shepherdess. *Dresden.*

51. FIGURE. A monkey carrying a pair of kettledrums. *Dresden.*

52. FIGURE. Boy playing a bagpipe. *Dresden.* Height, 6 in.

53. FIGURE. A fox. *Dresden.* Length, 5 in.

54. VASES (a pair). Bronze antique. Height, 10 in.

55. CUPS AND SAUCERS (Two). *Crown Derby.*

56. CUPS AND SAUCERS (Two). *Ludwigsburg.*

57. SMALL STAND. *Dresden.*

58. FLAMINGO. From Azul.

59. FEATHERS of Reeves pheasant. *North of China.*

These feathers are often from five to nine feet in length, and are much used by the priests and actors in Japan.

60. THE TOWING-PATH, near Rotterdam. Painting in oil on panel. By Ostade.
61. MILKING-TIME. A woman milking cows by the banks of a river. Painting in oil on panel. By Cuyp.
62. SCENE IN AN EASTERN BAZAAR. A girl making purchases. Painting in oil. By J. E. Hodson.
63. FRENCH LUGGERS. Painting in oil. By E. Duncan.
64. "A SUMMER EVENING." A group of cattle. By T. S. Cooper, R.A.
65. A VIEW OF THE VICTORIA BRIDGE AT MONTREAL. Painting in oil. By Miss Marianne North.
66. "LITTLE BUTTERCUPS." Portrait in oil of Constance Alberta Brassey, born February 18th, 1868, died January 24th, 1873, by G. A. Storey, R.A.; and of "Felise," a favourite pug, by Ansdell.
67. THE CLOVER FIELD. Painting in oil. By J. Humphreys.
68. "TERNL." Painting in oil. By G. Poussin.
From the Allnutt collection.
69. LANDSCAPE. A river scene. Painting in oil. By J. Breughel.
70. "THE SONG OF THE SHIRT." Life-sized seated figure of a woman, in white marble. By Marshall Wood. Height, 4 ft. 3 in.
71. FRAMES (Four) containing a Collection of Coins.

No. 1.

1. Argentine Republic Dollar, 4s. 1d. 2. Argentine Republic Half-Dollar, 2s. 0½d. 3. Argentine Republic Half-Dollar, 2s. 0½d. 4. Argentine Republic Dollar, 4s. 1d. 5. Brazil Two Milreis Piece of 2000 Reis, 4s. 2¼d. 6. Argentine Republic Half-Dollar, 2s. 0½d. 7. Argentine Republic Half-Dollar, 2s. 0½d. 8. Brazil Two Milreis Piece of 2000 Reis, 4s. 2¼d. 9. Peru Republic Sol or Peso, 3s. 10½d. 10. Chili Republic Peso or one-tenth of Condor, 3s. 9d. 11. United States Quarter-Dollar, 1s. 1d. 12. Chili Republic Peso or one-tenth

of Condor, 3s. 9d. 13. Peru Republic Sol or Peso, 1874, 3s. 10½d. 14. Chili Republic one-eighth of Onza, 8s. 1d. 15. Bolivia Republic Peso or Dollar, 3s. 2d. 16. Chili Republic Two Pesos or one-fifth of Condor, 7s. 6d. 17. Bolivia Republic Peso or Dollar, 3s. 2d. 18. Chili Republic one-eighth of Onza, 8s. 1d. 19. Brazil Milreis of 1000 Reis, 2s. 1½d. 20. Brazil Half-Milreis of 500 Reis, 1s. 0½d. 21. Chili Republic Two Pesos or one-fifth of Condor, 7s. 6d. 22. Brazil Half-Milreis of 500 Reis, 1s. 0½d. 23. Brazil Milreis of 1000 Reis, 2s. 1½d. 24. Chili Republic Peso or Dollar, 1876, 4s. 0½d. 25. Bolivia Republic Veinte Cent or Quarter-Peso, 9d. 26. Bolivia Republic Veinte Cent or Quarter-Peso, 9d. 27. Chili Republic Peso or Dollar, 4s. 0½d. 28. Mexico Republic Peso or Dollar, 4s. 4d. 29. Bolivia Republic Peso or Dollar, 4s. 4d. 30. Bolivia Republic Peso or Dollar, 4s. 4d. 31. Mexico Republic Peso or Dollar, 4s. 4d.

No. 2.

1. Ceylon Victoria Five Cent Piece, 1870, 2½d. 2. Ceylon Victoria Five Cent Piece, 1870, 2½d. 3. Ceylon Victoria Five Cent Piece, 1870, 2½d. 4. India Victoria Empress Rupee, 1s. 11½d. 5. Spain, Peseta of Four Reales, 10d. 6. Spain, Peseta of Four Reales, 10d. 7. Spain, Peseta of Four Reales, 10d. 8. Turkey Piastre, 2½d. 9. Spain, Amadeus One Peso of 20 Reales, 4s. 2d. 10. Spain, Ferdinand VII. Scudo, 1817, 3s. 4d. 11. Spain, Republic of 1870, Peso or Dollar, *Counterfeit*. 12. India Two Annas, 2½d. 13. Turkey Piastre, 2½d. 14. India Quarter-Rupee, 5½d. 15. Portugal Peter V. Half-Milreis or 500 Reis, 1s. 0½d. 16. India Quarter-Rupee, 5½d. 17. India Two Annas, 2½d. 18. Ceylon Victoria Five Cent Piece, 2½d. 19. Ceylon Victoria Five Cent Piece, 2½d. 20. Turkey Quarter-Sequin, or Ten Piastres, 1s. 10d. 21. Turkey Quarter-Sequin, or Ten Piastres, 1s. 10d. 22. Turkey Piastre, 2½d. 23. Turkey Piastre, 2½d. 24. Turkey Two Piastres, 5d. 25. India Two Annas, 2½d. 26. India Two Annas, 2½d. 27. Turkey Piastre, 2½d. 28. Turkey Quarter-Sequin, or Ten Piastres, 1s. 10d. 29. Turkey Quarter-Sequin, or Ten Piastres, 1s. 10d. 30. India Two Annas, 2½d. 31. Ceylon Victoria Five Cent Piece, 2½d. 32. India Quarter-Rupee, 5½d. 33. Ceylon Victoria Five Cent Piece, 2½d. 34. India Quarter-Rupee, 5½d. 35. Ceylon Victoria Five Cent Piece, 2½d.

No. 3.

1. Japanese new Copper Coinage, Two Sen Piece. 2. Japanese old Copper Coinage, Double Sen. 3. Japanese new Copper Coinage, Two Sen Piece. 4. Japanese Gold Oval Plate, with character

mounted as Pin. 5. Japanese old Copper Coinage, One Seni. 6. Japanese old Copper Coinage, Tempo or Mace, Oval. 7. Japanese old Copper Coinage, Tempo or Mace, Oval. 8. Japanese old Copper Coinage, One Seni. 9. Japanese old Copper Coinage, One Seni. 10. Siamese Bullet Money, smallest fraction of Tical, 14 G^m. 11. Japanese old Copper Coinage, One Seni. 12. Siamese Bullet Money, fraction of Tical, 29 G^m. 13. Japanese old Copper Coinage, Double Seni. 14. Siamese Bullet Money, fraction of Tical, 56 G^m. 15. Japanese old Copper Coinage, Double Seni. 16. Siamese Bullet Money, Half Tical, 117 G^m. 17. Japanese old Copper Coinage, One Seni. 18. Siamese Bullet Money, One Tical, 238 G^m. 19. Japanese old Copper Coinage, One Seni. 20. Japanese new Copper Coinage, Half-Sen Piece. 21. Siamese Bullet Money, Two Tical Piece, 472 G^m. 22. Japanese new Copper Coinage, Half-Sen Piece. 23. Japanese new Copper Coinage, One Sen Piece. 24. Siamese Bullet Money, Four Tical Piece, 941 G^m. 25. Japanese new Copper Coinage, One Sen Piece.

No. 4.

1. Japanese *Silver* Itchi-bu, 1s. 5½*d.* 2. Japanese Koban, oval, *gold*, £1 3s. 1*d.* 3. Japanese *Silver* Itchi-bu, 1s. 5½*d.* 4. Japanese Half Koban, oval, *gold*, 9s. 5. Japanese Half Koban, oval, *gold*, 9s. 6. Japanese Half Koban, oblong, *base gold*, 9s. 7. Japanese *Silver* Itchi-bu, 1s. 5½*d.* 8. Japanese new Silver Coinage Five Sen Piece, 3*d.* 9. Japanese *Silver* Ingot money, or "Ita-gamil," wt. 5, 7½ dwts. 10. Japanese new Silver Coinage Five Sen Piece, 3*d.* 11. Japanese Half Koban, oblong, *base gold*, 9s. 12. Japanese I-shu, or Quarter Itchi-bu, *silver*, 3½*d.* 13. Japanese Kodoma or Bullet Money, *silver*, 4 dwts. 6 grs. 14. Japanese Kodoma or Bullet Money, but differently stamped, 5 dwts. 3 grs. 15. Japanese I-shu, or Quarter Itchi-bu, *silver*, 3½*d.* 16. Japanese Circular Piece, counter-marked, *base gold*, uncertain value. 17. Japanese Circular Piece, probably the half of the above. 18. Japanese I-shu, or Quarter Itchi-bu, *silver*, 3½*d.* 19. Japanese Ni-shu, or Half Itchi-bu, *base gold*, 9*d.* 20. Japanese new Silver Coinage Five Sen Piece, 3*d.* 21. Japanese Quarter Koban, square, *base gold*, 4s. 22. Japanese new Silver Coinage Five Sen Piece, 3*d.* 23. Japanese I-shu, or Quarter Itchi-bu, *silver*, 3½*d.* 24. Japanese Ni Shoö, or Half Itchi-bu, *base gold*, 9*d.* 25. Japanese new Silver Coinage Twenty Sen Piece, 10*d.* 26. Japanese new Silver Coinage Twenty Sen Piece, 10*d.* 27. Japanese new Silver Coinage

Twenty Sen Piece, 10*d.* 28. Japanese I-shu, or Quarter Itchi-bu, silver, 3*d.* 29. Japanese new Copper Coinage One Rin Piece. 30. Japanese new Silver Coinage Trade Dollar, 4*s.* 3*d.* 31. Japanese new Copper Coinage One Rin Piece.

It would appear that in early days in Japan gold was plentiful and silver scarce, and at that time the gold coins consisted of thin plates from which portions, as necessity required, were cut off and weighed. These coins were mostly oval in form, doubtless being easy to pack in boxes. The silver coinage was generally oblong, while the copper resembled the copper cash of the Chinese, being strung on strings by means of a square hole in the centre of each. The words O-ban and Ko-ban mean respectively great and little plate. The unit of value was the *riyo* and the Ko-ban was a one ri-yo piece weighing about eleven and a half pennyweights. The gold "*Yen*" is the present standard coin, and it is as nearly as possible equivalent to the American gold dollar.

72. COLLECTION OF 112 SPECIMEN CHINESE COINS, mounted in a book, comprising :—

Ancient bronze coins (probably B.C. 163—A.D. 23); Han dynasty, silver, B.C. 163—A.D. 23; Later Han, A.D. 25 to A.D. 220; Tsin dynasty, A.D. 265—A.D. 419; Northern Wei, A.D. 386—A.D. 534; Tang dynasty, A.D. 618—A.D. 906; Sung dynasty, A.D. 960—A.D. 1126; Kin dynasty, A.D. 1115—A.D. 1134; South Sung dynasty, A.D. 1127—A.D. 1279; Yuan or Mongol dynasty, A.D. 1280—A.D. 1367; Ming dynasty, A.D. 1368—A.D. 1644; Tsing dynasty, A.D. 1616 to present time.





POMPEIAN ROOM.

THE PAINTED CEILING IS BY CENDREON. SUBJECT: FORTUNA.



O many examples of Japanese art industry both ancient and modern will be found in this collection, and for the most part in this room, that it has been thought not out of place to give here a brief sketch, embodying a few general remarks with regard to the chief classes of which it is composed. Some valuable works have been written on the subject: but they are not many, nor are they easily to be obtained by the general public. Indeed, so lately has Japan been opened to the western world that it is only now beginning to be known and appreciated amongst us. A little "common information," therefore, on the principal divisions of its art workmanship will not, we may hope, be found uninteresting or unprofitable.

Before noticing the different works in lacquer, embroidery, carving, enamel, and porcelain, of which there are many beautiful examples, a few words may be said on Japanese Art as a whole, upon the influence it has already exercised on our own industry, and upon the distinctive features which more particularly illustrate it.

There can be no doubt that of late years the importation of

articles of Japanese manufacture, their excellency of design and meritorious execution, and the quaint originality displayed by them, have not failed to make their mark upon our own art industries. Twenty years ago, Japanese art, if not entirely unknown amongst us, was at any rate confined to a very few specimens in the possession of amateurs who had succeeded in carrying them away from the treasures of a country which still remained a sealed book to the outside world. The liberty of strangers in Japan is even now-a-days considerably restricted, but a more liberal spirit has lately prevailed and the ports are open to us, even if the interior of the country is difficult of access.

We have thus been enabled to see and judge of the merit of their workmanship, and not without reason has the taste for these productions sprung up and taken a hold amongst us. They are genuine, artistic to a very high degree, realistic in form, and yet a wonderful idealization of nature, endless in variety (for a Japanese artist abhors uniformity), and suggestive of honest, painstaking labour without scamping either material or workmanship. Examples of the highest degree of elegance and beauty, of valuable material, of pure taste, and with evidence of a vast amount of labour expended are to be met with; and many will be found in the present collection.

It is not necessary here to occupy ourselves with the question whether, under present influences, Japanese art has already deteriorated. Naturally, as in our own middle ages, when labour was cheap, time not so much an object, and when, as in the case of that jealously guarded country, old customs, a primitive style, and an absence of the restless go-ahead spirit of the present time prevailed, art was more assiduously and with greater painstaking cultivated for its own sake. The nobles, as with us in early days, and the

ministers of religion were the great patrons and employers of decorative labour, and for them all the efforts of the artistic handicraftsman were put forth. So that, irrespective of any value that mere antiquity could give them and as indeed, unacquainted as we are with the history and traditions of the country age can have little interest in our eyes, it is not surprising that the earlier productions should be distinguished by a rare excellence which it is now-a-days found difficult to equal.

Apart from the merit of the design, apart from the intrinsic value of the material, a noticeable feature in Japanese workmanship is the conscientious and scrupulous manner in which every part of the work is carried out. Has the workman to construct a small cabinet, a box, a piece of furniture? He does not, as with us, spend all his energies in decorating those parts only which are sure at once to be seen, leaving those which may be turned to the wall, the under parts or the interior of drawers, rough and unfinished.

On the contrary, every detail is faithfully carried out, and the artist even seems to take a pleasure in surprising us by carefully perfecting and elaborately ornamenting portions of his work where we should least expect to find such labour bestowed. Examine the lacquered medicine-cases with their numerous drawers and divisions, the sweetmeat or writing boxes! See how perfectly each part is fitted together! Back and front, inside and outside, even the backs of the tiny drawers receive each their full share of the skill of the designer and artist. Nor is it necessary to examine only the most costly specimens to find the same painstaking care. Down almost to the very cheapest productions, in common china, ordinary lacquered boxes, or the well-known painted fans, evidence of this is visible; not perhaps to the same degree, but still full of worth. In short, the great feature is an absence of sham. Happily, too, up to the present time, in

spite of adverse influences, a change for the worse is not yet very apparent.

It is singular that, although the Japanese attain a marvellous perfection in their delineation of nature, of animals, plants and trees, they nevertheless fail when endeavouring to paint the human figure. In many cases there is a certain life and vigour, and more especially are these noticeable in their carvings; but apart from the grotesque, grace and beauty according to our ideas at least are absent. They present almost invariably a hard, angular, and even conventional character. It may be that we, with our western types and notions, are unable to see beauties which are apparent to their eyes; but not to speak of the actual disfigurements to which it is the custom of at least the Japanese women to subject themselves, their paintings of domestic scenes and incidents, and indeed many also of their customs, show that the beauties of the human form do not excite among these people pleasurable imaginative feelings, or induce them to consider them subjects capable of high artistic treatment.

Correct imitators of nature, the Japanese show throughout their art a studious avoidance of uniformity. As they see things, so they reproduce them, and in a whole shop-full of curiosities, though there may be an immense variety of cabinets, not one will you find strictly quadrangular in its arrangements, not one will you find an exact copy of another. On principle they seem to reject symmetry, though so well balanced is every part of any given work that we seem to find a pleasure, as it is evidently intended that we should, in the quaintness of the very distortion.

Almost every ornament employed has a symbolical meaning, those most commonly used being the crane, the bat, the palm, the water-lily or the lotus, rice and marshy plants, and a variety of others either alone or combined. The crests and

badges, too, of those in authority lend themselves to many forms of decoration, and ornament amongst those entitled to use them almost every article of domestic use.

LACQUER. The Japanese give the year A.D. 724 as the date when the art of lacquering was first discovered; but those amongst them who have given attention to the subject fix the date about A.D. 900. It would appear to have attained some perfection in the year 1290, for the name of a distinguished painter in lacquer who lived at that time is still handed down as the founder of a particular school of art in lacquer-painting. From that time it developed until it obtained its greatest perfection in the seventeenth century.

The groundwork of lacquer, next to the wood or other material on which it is applied, is the sap of the "urushi" or varnish tree, which is obtained by incisions in the bark at various periods of its growth, the quality being more or less esteemed, according to the season in which it is extracted.¹ The designing and execution of lacquer-ware is done thus: the required pattern having been first traced out on the thinnest of paper, the tracing is gone over with a composition of lacquer-varnish and vermilion, afterwards laid on the surface of the cabinet or other piece of work, and well rubbed over with a bamboo spatula, thus imparting the design. Next the gold powder is applied with a very soft brush where required, and a coating of peculiar soft lacquer-varnish having been added, the whole is left to dry for about twenty-four hours, after which the pattern is lightly rubbed over with

¹ "The varnish tree is another of the noblest and most useful trees of this country. It affords a milky juice, which the Japanese make use of to varnish, and as we call it, to japan all their household goods, dishes and plates of wood, and this from the emperor down to the peasant. For even at Court, and at the imperial table, services of lacquered ware are preferred to those of gold and silver."—KEMPFER.

charcoal, which secures evenness of surface. The work is then rubbed with polishing powder, and afterwards carefully wiped. There still remains a great deal of finishing work, such as the tracing of leaves on trees, the petals of flowers, the wings of birds, the inlaying in precious metals, ivory, and mother-of-pearl, into all of which gold and silver powder largely enters, the working in requiring a light brush and skilful hand. A fine description of lacquer-varnish, known as "yoshinô urushi," is then applied, and the whole polished with horn dust. Finally a polishing process with the finger is given, and is continued until the gold glitter shows out well. No other method has yet been found so efficacious in producing a beautiful polish as the last named. Good lacquer will resist the effects of hot water, saki, and similar liquids. A large number of the domestic vessels in common use in Japanese households are made of lacquered wood, and last a considerable time.

In his descriptive catalogue of works of art in Japanese lacquer (in the possession of Mr. Bowes) Mr. Audsley says: "All information I have been able to collect, relative to the art, from natives, and those who have visited Japan and had an opportunity of witnessing the process of manufacture, goes to prove that time can scarcely be calculated in the manipulation of the high class ware; many months, and even years, are required to produce a highly-raised piece of lacquer. Not only the immense time expended, but also the great skill demanded in the manipulation of highly-relieved lacquer, have materially affected its value. Lacquer-ware is prized, in the first place, in proportion to its delicate and accurate finish, representing artistic and manipulative skill; and, in the second, in proportion to the degree of relief given to its ornamentation, representing time, care, and trouble."

The most usual decoration of the interior of cabinets and

boxes is *avanturine*,¹ which is a dark ground powdered with gold or a lighter colour. The lacquer on the outsides is generally of one tint, red, brown, or black, ornamented with arabesques, plants, flowers, or birds in raised gold or variegated lacquer, or inlaid and encrusted with ivory, mother-of-pearl, silver, coral, and tortoise-shell. Seldom is there anything in the forms, colours, or ornament but the purest taste and harmony of design.

A collection of slabs of plain lacquer of the very best description and of nearly all varieties may be seen in the South Kensington museum.

BRONZES. With regard to bronzes, amongst those we have to deal with in this collection, there is little which needs special notice with the exception of the small sword ornaments. Speaking generally, however, and citing these as examples however small, it must be said that they exhibit a degree of excellence in the art of working this metal and its alloys which is sufficient to warrant us in believing that few nations have equalled the Japanese in this respect. For further proof let the reader visit and examine two collections: those at the South Kensington and Bethnal Green museums.

ENAMELLING. Generally, the term enamelling is used to designate the art of ornamenting metals with a design in vitreous substances which is applied to them by means of heat. The most usual processes are those termed "*cloisonné*" and "*champ-levé*." The former of these is that which was habitually used by the Japanese, and with which we are now familiar in their workmanship, although examples of this kind among European manufactures have become exceedingly

¹ The term *avanturine* is derived from the resemblance of this kind of decoration to a species of quartz of that name, which is spangled throughout with scales of golden-yellow mica, somewhat translucent, and usually of a reddish-brown colour. It is well imitated by the Venetian glass-makers.

rare. The difference between the two methods of "cloisonné" and "champ-levé" enamelling consists in this, that by the former process the colours are kept separate by a filagree of bands of metal, applied according to the pattern on the surface of the body of the work, whereas in "champ-levé" enamel the metal itself is hollowed out, and the cells thus formed, and so describing the ornamentation, are filled with the vitreous material.

POTTERY AND PORCELAIN. Japanese porcelain, although it doubtless has its origin in China and may be considered in some respects a variety of it, differs from it nevertheless in some particulars, and this difference is to a practised eye easily discernible. It is usually of a finer white, the paste is of a better quality, the designs less monstrous, and the painting less conventional and more true to nature. The most famous potteries were those of Hizen, Owari, Tokio, Banko, Kioto, Awata, and Satsuma.

Hizen is the oldest of the factories, and its ware is the most highly valued: its characteristics being mostly blue and white.

The porcelain produced at Seto, a town in the province of Owari, is next in importance to that of Hizen. This town has given its name to the term by which porcelain is known in Japan, where it is called "*Seto mono*," or Seto ware.

Kioto is very thin and delicate, cream coloured, crackled, and painted in colours.

Satsuma is more properly at present a soft variety of pottery, characterized by its pale cream or buff colour, crackled and painted in colours, with sprays of flowers.

Banko is a curious kind of pottery, excessively thin and fragile; being finished off with the finger and thumb before firing, it shows the lines of the skin on its surface. It is a thin fire-proof biscuit, generally of a grey colour.

Awata may casually be taken for Satsuma, but the paste is much softer, and the character of the painting generally inferior.



73. VASES (a pair). Flask-shaped, painted with flowers. *Dresden* (?). Height, 8 in.
74. JUG. White porcelain, with figures and flowers of Chinese design. Height, 6 in.
75. CUPS AND STANDS (a pair). With flowers painted and in relief. *Dresden*.
76. CUPS AND SAUCERS (Two). Yellow borders with gilt pattern, painted with figure subjects. *Berlin*.
77. BELL. Porcelain, painted with birds and flowers. *Dresden*.
78. BOWL, SOUCOUPE, AND COVER. *Dresden*, with raised figures in imitation of Capo di Monte. Height, 6 in.; width, 10 in.
79. DISH. Satsuma ware; painted with a half-length figure of an aged man, in neutral tint heightened with gold, his head surrounded with a glory. *Japanese*. Width, 9 in.
80. BOTTLES OR FLASKS (Two). Square-shaped, painted with a landscape. *German—Weimar* (?). Height, 5 in.
81. TEAPOT AND DISH. Painted with flowers and landscapes, and with gilt borders. *Hochst* (?).
82. BOWL AND COVER. Painted with flowers, and with landscapes in medallions. *German*.
83. CUPS AND SAUCERS (Two). Entirely gilt, and painted with forest scenes. *Dresden*.
84. DISH. Oval; the centre painted with a harvest scene; the border openworked. *Dresden*. Width, 7 in.

85. BUTTER-DISH. Painted with landscape and flowers. *Amsterdam.*
86. COFFEE-POT. *Berlin.*
87. BONBONNIERE. Painted with flowers and gilt. *Dresden.*
88. TEAPOT. *Oriental.*
89. TEAPOT. *Oriental.*
90. COFFEE-POT. *Hochst (?)*.
91. DISH. Oval, with landscape and flowers. *Ludwigsburg.*
92. BUTTER-DISH. Painted with landscape. *Weimar.*
93. CUPS AND SAUCERS (a pair). Quatrefoil-shaped. The handle of the cups formed by a figure of a stork; painted with birds, trees, and insects. *Dresden.*
94. LAMP. Earthenware. *Antique.*
95. LEIS, OR FEATHER NECKLACES, of *Oo* and *Mamo* feathers. *Sandwich islands.*

Leis are necklaces of brilliant coloured feathers, much esteemed at Hawaii. The yellow, of *Oo* or *Mamo* feathers only found on this island, are always difficult to procure, because the use of them is a prerogative of royalty and nobility. *Mamo* feathers are generally worth a dollar apiece, and a good *lei* costs about five hundred dollars.

Very interesting are the old feather war-cloaks, which are made of thousands of yellow, red, and black feathers of the *Oo*, *Mamo*, and *Eine*, taken singly and fastened into a sort of network of string. The birds from which these feathers are obtained are found in the mountainous parts of the islands, and are caught by means of a kind of bird-lime smeared on poles which are thickly scattered about their haunts. Each bird produces only two of these highly-prized feathers.
96. CUPS AND SAUCERS (a pair). Quatrefoil-shaped, richly gilt, and painted with figure subjects and small roses on a gold trellis-ground. *Worcester.*
97. PIPE. Silver and bamboo. *Japanese.*
98. CIGAR CASE. Quill embroidery on black cloth. *North American Indian.*

From the Huron Indians (Cruise of the "Eöthen," 1872).

99. BOX. Oblong, of ivory. The sides and top are decorated with a palm-tree, leaves, birds and insects, executed

in exquisite raised gold, and variegated lacquer, and applied tortoise-shell and mother-of-pearl. The edges are bound with metal damascened with gold. The whole is a beautiful specimen of material, design, and workmanship. *Japanese*. Length, 4 in.; width, $2\frac{1}{2}$ in.

100. BOX. Oblong, fitted with six other small boxes and covers. Black and gold lacquer. Formerly the property of the Tycoon. *Japanese*. Length, $4\frac{1}{2}$ in.; width, $5\frac{1}{2}$ in.
101. SHRINE, with folding doors. Black lacquer, the interior gilt. Within are three "kami" or deities, carved in wood; before them an altar with flowers, candles, and incense. *Japanese*. Height, 7 in.; width, 5 in.

The deities honoured under the name of "Kamis" are national saints of mythological origin, but whose reputed descendants exist still in certain families. No Japanese house is without one or more of these shrines, which are to be found in almost every apartment. Emblems, such as the crystal balls, two examples of which occur later on, are purely symbolical.

The national religion of Japan is known as Shintu, Shintu signifying "Faith in the Gods." With numerous gods, the Japanese are not, however, idolatrous. Buddhism also exists and is widely prevalent.

102. BOXES. Two small round boxes. Avanturine and raised gold lacquer. The insides red. The outsides bear the crest of the Tycoon (three hollyhock leaves), to whom they formerly belonged. *Japanese*. Width, 4 in.
103. TRAYS (Two). Avanturine lacquer, with flowers in gold. *Japanese*. Length, 6 in.
104. SHOES (a pair). White silk, embroidered in gold and silver. *Chinese*.
105. SAUCER. Red lacquer, with a delicately executed view of a seaport, in raised gold lacquer. *Japanese*. Width, $3\frac{1}{2}$ in.

Old Osaka lacquer, made by Tozo Mitzusada.

106. SAUCER, OR SAKI CUP. Red lacquer, with fruit in raised gold and variegated lacquer. *Japanese.*
Old Osaka lacquer, made by Tozo Mitzusada.
107. IDOL. In the shape of a carved stick. *From the Marquesas islands.*
108. HANDSCREENS (a pair). Made of feathers, humming-birds, and beetles. *From Rio Janeiro.*
109. MEDICINE-CASE. Carved ivory. Oblong, with curved sides, in four divisions. On either side are most exquisitely carved and expressive groups, in low relief heightened with colour. *Japanese.* Length, $3\frac{1}{2}$ in.; width, 2 in.
110. GROUP. Carved ivory. A native prince proceeding on an elephant in his state howdah. *East Indian (Berhampore).*
111. CASKET, OR WORK-BOX. Carved ivory. The top and sides entirely covered with native scenes carved in high relief. The fittings of the interior are ornamented in the same manner. *Chinese.* Length, 11 in.; height, 6 in.
112. MODEL OF A BOAT. Carved ivory, with boatmen and other figures. The figures, whose attitudes and expressions are exceedingly clever, are partly coloured. The boat rests on a stand of black lacquer, with leaves and conventional waves in gold. *Japanese.* Height, $4\frac{1}{2}$ in.; length, 1 ft. 10 in.
113. CUP AND SAUCER. Imitation of *Capo di Monte.*
114. COFFEE-POT. Painted with landscape and flowers. *Ludwigsburg.*
115. BOWL AND COVER, WITH SOUCOUPE. Entirely encrusted with forget-me-nots, fruit and flowers in relief. *Dresden.*
116. CUP AND SAUCER. "Ewige liebe" (eternal love). *Waldendorf.*

117. HAND MIRRORS (Four). These mirrors are used in temples, and are made of a peculiar alloy of silver, which takes an excessively high polish. One side is generally ornamented with designs and characters in low relief. They are symbolical of the soul's perfect purity. *Japanese.* Diameter, $7\frac{1}{2}$ in.
118. SNUFF BOX. Silver, and inscribed: "From J. Aspinall to T. Brassey, 1868."
119. BOX. A small square box of aventurine and raised gold lacquer. It is tied with a silk cord, and contains letters or visiting cards on gilt and coloured papers. Formerly the property of the Tycoon, whose crest it bears. *Japanese.* Width, 2 in.; length, 2 in.
120. SMALL ROUND SWEETMEAT OR MEDICINE BOX. In three divisions of aventurine and raised gold lacquer, with the Tycoon's crest, and formerly his property. *Japanese.* Height, 2 in.; width, $1\frac{1}{2}$ in.
The fitting of the little divisions in these medicine boxes is perfect, and the care with which inside and out are alike finished is very noticeable, none the less because it is invariably to be found in all specimens of old Japanese work.
121. BOX AND COVER. Inlaid straw work, on wood. *Japanese.*
122. BOX. Oblong. Carton, painted and gilt. *Japanese.*
123. RAG DOLLS (Two).
Bought from some Esquimaux who came down from Labrador during the cruise of the "Sunbeam" in 1874.
124. NECKLACE made of strings of SEEDS. *From South Sea islands.*
125. SMALL BOX AND COVER. Black lacquer, gilt inside. *Japanese.*
126. SHOES (a pair). Silk, embroidered. *Chinese.*
127. HANDSCREENS (a pair). Swansdown and perroquets. *Canadian.*
128. SKULL-CAPS. Red linen, stitched in silks. *Malay.*

129. BOX. In five divisions fitting one above another. Red Coral lacquer. *Japanese*. Height, 6 in.; width, 6 in.

It is a matter of dispute whether this description of lacquer is of Japanese manufacture; or is not, rather, to be attributed to the Chinese. The style of ornament on most examples of red coral lacquer is certainly an argument in favour of the latter opinion.

130. NECKLACES. Black and white bone (?) beads.

131. RICE-PAPER PAINTINGS (Two).

132. SET OF CHESSMEN. Carved ivory, with puzzle balls. *Chinese*.

These chessmen are very old, and were bought at the time of the last Chinese War.

133. SMALL BOX AND COVER. Avanturine and raised gold lacquer, with crest. Hiroshima lacquer (?) *Japanese*. Height, 3 in.; width, $2\frac{1}{2}$ in.

134. SWEETMEAT BOX. Square, in four divisions. Very fine avanturine, raised gold, tinted and variegated lacquerwork, bearing the crest of the Tycoon several times repeated. The interior of the divisions, plain red lacquer. The ornament a beautiful leaf design, the crests and some other portions of beaten gold. Formerly the property of the Tycoon. *Japanese*. Height, 4 in.; width, $3\frac{1}{2}$ in.

135. SMALL BOX AND COVER. Avanturine, raised gold and variegated Hiroshima lacquer. *Japanese*. Height, 3 in.; width, $2\frac{1}{2}$ in.

136. SHELL OF A SMALL TORTOISE (a pet on board the yacht). Mounted in silver as a snuff-box. *From Cephalonia*.

137. SMALL BOX. Ivory. Oblong, plain.

138. SMALL BOX. Sandal-wood, carved and inlaid.

139. BOX. Silver. The lid repoussé with floral scroll-work.

140. SMALL BOX. Medicine or sweetmeat box. Pear shaped, of very fine flat and raised gold lacquer, the inside avanturine. Old Tokio lacquer (?) *Japanese*. Length, 4 in.

141. HANDSCREEN. Made of arrowroot fibre. *Tahiti*.

Given to Mrs. Brassey by the dowager queen of Huahine, 1876.

142. MODEL OF A BOAT. Bronze. *Japanese.*

143. NECKLACES (Two). Of red seeds. *From the South Sea islands.*

144. PUZZLE-BALLS (Four). Carved ivory. *Chinese.*

145. MEDICINE-CASE AND NETSUKÉ. The case cylindrical oval, in five divisions, of brown lacquer, with characters in gold. The netsuké is an openworked cage, of carved ivory. On the silk cord is a small stop of silver, chased and partly gilt. *Japanese.* Length, 3 in.

See note on Netsukés, p. 63.

146. BOXES. Double cube boxes of solid brass : each contains a die. Used by the Chinese as dice-boxes.

147. CIGAR-CASE. Plaited silk.

148. INCENSE-BURNER. A small casket of chased bronze, on four feet, with openworked lid. *Japanese.*

149. SHELLS (a pair). Rare and fine specimens of the *Cypræa aurora*, or orange cowry.

From Hao, or Bow island, South Pacific. (Cruise of the "Sunbeam," 1876.)

150. SHELL. The Cassis or Helmet shell, used for cameo-cutting.

151. INK-HORN AND WRITING-CASE. Bone. A long piece containing the brush hangs to the inkholder by a chain of carved bone. *Very old Japanese.*

152. MEDICINE-CASE AND NETSUKÉ. The case is in five divisions of curious red coral lacquer, the interior not finished with that care usually bestowed on objects of this kind. The netsuké is a grotesque figure of carved ivory : within his wide-open mouth is a loose white ball. *Japanese.* Length, $3\frac{1}{2}$ in. ; width, 2 in.

153. A PACK OF PLAYING CARDS. *Malay.*

154. OSTRICH EGG. Finely lacquered with figures of birds in raised gold and variegated lacquer. *Japanese.*

155. SAKI CUPS (a pair). Red lacquer, with landscapes in raised gold. *Japanese.*
156. LETTER-BOX. Oblong. Aventurine and raised gold lacquer, with the crest of the Tycoon. Formerly the property of the Tycoon. *Japanese.* Length, 9 in.

The Tycoon or Shôgun was the supreme ruler of Japan, and was nominated out of three families who held this distinction by descent. These boxes, used for the transmission of letters, are tied with the cords which secure the lids, sealed, and returned to the sender by the servant who has carried them. The three hollyhock leaves conjoined was formerly the crest of the family of Minamoto, which for several generations enjoyed the privilege of nominating the Tycoon. The absolute ruler of Japan is now called the Mikado. He was formerly only the spiritual ruler, but has now recovered the actual exercise of temporal power from the Tycoon, who used to govern in his name.

157. BOX AND COVER. Square. Black and gold lacquer. *Japanese.* Length, 3 in.; width, 3 in.
158. BOX. Square: in three divisions. Black and gold lacquer. Formerly the property of Prince Oka Shin-shin. *Japanese.* Height, $2\frac{1}{2}$ in.; width, $2\frac{1}{2}$ in.
159. OPIUM PIPES (Two). *Japanese.*
160. SWEETMEAT-BOX. A small box in black and gold lacquer, with a lid very much larger than the box. The crest of the original owner, consisting of an open fan containing an orb, is repeated several times on this specimen. The box is tied with a silk cord, and was formerly the property of Prince Satakay of Tosa or Tozandu. *Japanese.* Height, 2 in.; width, 2 in.
161. INCENSE-BURNER. Bronze, in the form of a bird. *Japanese.* Height, 4 in.
162. TRAY, CIRCULAR. Brass, repoussé. *Persian.*
163. BRACELETS (Two). Composed of bronze and alloys of that metal, chased and inlaid, carved ivory, charms, &c. *Japanese.*

164. **Box.** Square. Avanturine and raised gold lacquer, containing letters, and ornamented with the crest of the Tycoon, to whom it formerly belonged. *Japanese.*
165. **MEDICINE-CASE AND NETSUKÉ.** This case is a rare example of raised gold and variegated lacquer, in five divisions. On one side is a figure of a woman carrying a child on her back across the country, who is waving its adieu to those it has left behind: in the distance is a mountain. On the other side of the case, a labouring man digging beside a tree has turned up a jar represented in ivory appliqué, with a cover of pure gold, from which rays proceed. He is gazing at it with wonder. The faces and hands of the figures on both sides are of raised ivory heightened with colour, and are full of artistic expression. The hoe with which the man is working is partly of ivory, partly of silver. On the whole, this case is perhaps, in point of design, material, and finished execution, one of the finest specimens of its kind in this collection. The Netsuké, fastened by a silk cord on which runs a curious bead of cloisonné enamel, is a quaint group in carved ivory of a sea-bird perched on a shell, which it is trying hard to force open with its beak. *Japanese.* Length, 3 in.; width, 2 in.
- The legend illustrated on one side of this case is perhaps that of Ni-jiu-sh'ko, whose mother during an illness desired to eat some bamboo shoots, and, although it was the winter season, he endeavoured to find some. While digging for them he found a golden kettle, and thus was rewarded for his filial piety.
166. **BOOK.** Illustrated with coloured prints. *Japanese.*
167. **SLIPPER.** Russia leather. *Albanian.*
168. **HANDSCREEN.** Gelatine, painted. *Japanese.*
169. **SMOKING PIPE AND CASE.** The pipe of silver and bamboo. The case of ivory, ornamented with birds and flowers in raised gold, tinted and variegated lacquer. *Japanese.* Length, $9\frac{1}{2}$ in.

170. MEDICINE-CASE. Black lacquer, with raised gold, variegated and inlaid mother-of-pearl ornamentation of wild-fowl and marshy plants. *Japanese*. Length, $2\frac{1}{2}$ in.; width, 2 in.
171. HANDSCREENS (Two). Paper. Painted on a gold ground with flowers and butterflies. *Japanese*.
172. SKELETON LEAVES (Two). Painted each with a figure of a lady. *Japanese*.
173. SECTION OF IVORY. Carved in relief. *Japanese*.
174. CARD-BACK. Ivory pierced and openworked. *Chinese*.
175. KRIS. A Malay weapon.
176. NECKLACE. Composed of braids of human hair, several hundred of them supporting an idol called a paloola, carved from whale ivory. These braids are cut from the heads of enemies killed in battle by King Kamehameha I. *Honolulu, Sandwich islands*.
177. NEST OF GLOBULAR BOXES. Indian lacquer work.
178. HOOKS (Four). Rhinoceros horn. *Japanese*.
179. KRISES (Two). Malay weapons.
180. BOX. Oblong. Avanturine and raised gold lacquer. Old Osaka lacquer. *Japanese*. Length, $4\frac{1}{2}$ in.; width, $3\frac{1}{2}$ in.
181. VASES (a pair). Bottle-shaped. Avanturine and raised gold lacquer. Formerly the property of the prince of Goshu. *Japanese*. Height, 6 in.
182. FIGURE. Carved ivory. A Mussulman. *East Indian*.
183. GROUP. Movable figures on a swing. Carved ivory. *East Indian*.
184. SCARF. Pink silk crêpe, with curiously contrived pattern in white.

The white dots which form the pattern are caused by each dot being tied up in paper while the other part is dyed. The effect is curious, the wrinkling of the material remaining, and producing a light and pleasing effect.

185. HEAD-DRESS. Feathers. *From the Line islands (South Pacific).*
186. BRASS KNOBS (Two). *Malay.*
187. BOXES (Two). Black lacquer. The cover, flat gold and slightly raised lacquer. *Japanese.* Height, $5\frac{1}{2}$ in. ; width, $4\frac{1}{2}$ in.
188. OSTRICH EGGS (Two). Carved. *From South America.*
189. BOXES (Two). Rough black lacquer, with representations of four gilt and silver coins encrusted on the covers. The interiors a dull lead colour. *Japanese.*
190. BOX. Brown lacquer, the lid carved with a pattern border and figures of a noble and attendants travelling. *Chinese.* Length, 10 in. ; width, 9 in.
191. MODEL OF A GIN-RI-KISHA (native hackney cab, drawn by men). Wood. *Japanese.*
192. IVORY. A flat section of ivory very finely engraved on one side with the descent of a deity on a dragon, the engraving heightened with colour. On the other side is a branch of a shrub engraved and filled in with black, with an inscription. *Japanese.* Diameter, $3\frac{1}{2}$ in.
193. SNUFF-BOTTLE. Glass, the ground in imitation of jade covered with a *couche* or layer of fine ruby glass carved with a dragon in cameo style. *Chinese.*
194. CUPS. Jade. *Chinese.*
195. NETSUKÉ. A snake coiled up. Wood. *Japanese.* (See Netsukés, p. 63.)
196. NETSUKÉ. An octopus. Wood. *Japanese.*
197. NETSUKÉ. A lotus leaf doubled up, on which is a frog. Ivory. *Japanese.*
198. NETSUKÉ. Two monkeys playing. Wood. *Japanese.*
199. MODEL. A pleasure boat, with figures of two men and two women, boxes of provisions, &c. The figures are beautifully modelled and heightened with colour. Ivory. *Japanese.* Length, 12 in.

200. MODEL. A pleasure boat, the centre covered with a kind of roof or awning. Within are four figures of ladies and gentlemen, and a steersman, all exceptionally well modelled and heightened with colour. Details are so far carried out as to include even the three pairs of sandals of the men left outside the covered part on the deck of the boat. Ivory. *Japanese*. Length, 14 in. ; width, $4\frac{1}{2}$ in.
201. PURSE. Crimson silk and gold thread. *Turkish*.
202. SALT-SPOONS (Two). Silver.
203. FIGURE. Carved wood. "Jiu-ro-jin." *Japanese*.
204. CASKET. Ivory. Carved with scenes in high relief. *Chinese*.
205. BOX. Slightly raised variegated lacquer. *Japanese*.
206. FISH-HOOK. Mother-of-pearl. *From Hao, South Sea islands*.
These fish-hooks are cut in solid mother-of-pearl, the natural curve of the shell being preserved. A piece of bone is securely fastened to them by means of some pig's hair. No bait is required, the glitter of the mother-of-pearl serving to allure the fish.
207. STRING OF PINK AND YELLOW BEADS. Imitation coral. *Japanese*.
208. MEDICINE-CASE. Very fine raised gold, tinted and variegated lacquer, in five divisions. On one side, two horses playing near a tree ; on the other a group of three horses in a meadow. Old Osaka lacquer. *Japanese*.
209. MEDICINE-CASE AND NETSUKÉ. The finest flat and raised gold lacquer. On one side a dragon-fly. The netsuké is a circular, flat-sided piece of ivory, on one side inlaid with a bird perched on a branch of a fruit-tree : the bird and branch are in raised work of horn, coral, and tortoiseshell. *Japanese*. Length, 3 in. ; width, 2 in.
210. CASE. Shagreen, mounted in gold brocade. *Japanese*. Length, 1 ft. 10 in.
Fine pieces of shagreen for sword-hilts are thus sent as presents from one dignitary or wealthy man to another.

211. CABINET. Oblong, with lock and key and chased metal mounts. Avanturine lacquer, with raised gold and variegated lacquer figures of jugglers on the outside. The inside contains three small drawers. Satsuma lacquer. *Japanese*. Height, 6 in.; width, 4 in.

212. SIREE-BOX. Brass. *Malay*.

All Malays chew Siree or Betel-nut, and this box contains the ingredients.

213. BOWL. Brass.

214. NEST OF ROUND BOXES. Black lacquer, gilt. *Malay*.

215. SHRINE, with folding-doors. Within, a figure of Buddha issuing from the lotus leaf. *Japanese*.

216. MEDICINE-CASE. Flat gold lacquer, in four divisions, ornamented with raised figures in mother-of-pearl and raised gold lacquer, of a noble travelling on horseback attended by two servants. *Japanese*. Length, $2\frac{1}{2}$ in.; width, 2 in.

X 217. MODEL OF A CHINESE LADY'S FOOT, with shoe and coverings.

The model is taken from a cast of the foot of a girl about fifteen years old, at Canton, by J. G. Kerr.

218. HEAD OF A MINAH BIRD. Mounted as a scent-bottle. *Siam*.

219. BELT. Gold and silver lace, with clasps and ornaments in silver and niello. *Russian*.

220. BASKET. Ivory. Carved and delicately pierced. *Chinese*. Height, 16 in.; width, 12 in.

221. MEDICINE-CASE AND NETSUKÉ. The case of bamboo marquetry; in the inside are tiny little drawers. The Netsuké, a fierce-looking figure of a man, in carved ivory. *Japanese*. Length, 3 in.; width, 2 in.

222. SMALL OBLONG BOX. Variegated and raised gold lacquer. Formerly in the possession of the Prince of Ikada.

223. SAKI CUPS (Two). Red lacquer. The inside of one, painted with a landscape in raised gold lacquer, and of the

other with fowls in a farmyard in raised gold and variegated lacquer. Old Osaka lacquer. *Japanese*. Width, 4 in.

224. MEDICINE-CASE AND NETSUKÉ. Inlaid cane, of quaint construction, somewhat like a sack tied up. One side opens, and within are four small drawers. The netsuké formed of a cluster of rude shells of carved bone. On the silk cord runs a bead of silver, chased on either side with a fish and the mountain Fusi-Yama. *Japanese*. Length, $8\frac{1}{2}$ in.

225. HANDSCREENS (Two). Ostrich plumes and small birds.

226. WRITING-CASE. Raised gold and variegated lacquer. On the lid a landscape in raised gold on a greyish brown-speckled ground. On the inside of the lid, water-plants and insects in raised gold on avanturine. The inside of the case contains the usual ink-palette, ink-bottle (of bronze), and tray of avanturine lacquer, with raised gold flower decoration. Old Tokio lacquer. *Japanese*. Length, 8 in.; width, 6 in.

The Japanese fashion of writing is with Indian ink, which is rubbed down on the slab to be found in all these writing-cases, and used with a fine brush instead of a pen.

227. MODEL OF A RIVER PLEASURE-BOAT. Carved ivory. *Chinese*.

228. SHEATH, for knife. Stamped leather. *Malay*.

229. CHINESE SHOES (a pair).

230. IDOL. Brass, partly coloured. The Incarnation of Vishnu. *Siamese*.

231. TWO PIECES OF CLOTH OF GOLD. *Turkish* (?).

232. HANDSCREENS. Paper and bamboo. *Japanese*.

233. CYLINDRICAL BOX. Carved bamboo or cane, with lock and key. *Chinese*. From Hong-Kong.

234. INK-HOLDER, AND PEN-CASE. Bronze. *Japanese*.

235. FIRE-IRONS. Small fire-irons, damascened with silver. *Japanese.*
236. STRINGS OF FISH-BONES. Used for anklets. *From the Marshall islands, South Pacific.*
237. MODEL OF AN OUTRIGGER CANOE, in full sail. The whole carved in wood. *Tahiti.*
238. VENUS' FLOWER-BASKET (*Euplectella speciosa*). *Manilla.*
These were at one time sold in London at a very high price.
239. WRITING-CASE. A very elegant specimen of workmanship and material. The ornamentation of the outside of the lid and sides is raised gold on a dark gold-speckled ground, with marshy plants further heightened with silver pin-heads or studs representing dewdrops. The inside of the lid is similar, with the exception that, across it, is inlaid a solid rod of silver, around one end of which is painted a noose in gold. The interior of the case is ingeniously fitted with the usual ink-slab and ink-well, the movable wooden dividing frames being gold-lacquered, with a slightly raised gold arabesque pattern. *Japanese.* Length, 9 in.; width, 9 in.
240. PIPE AND SMOKING MATERIALS. Brass and shagreen, mounted in silver. *Japanese.*
241. WRITING-CASE. Black lacquer, fitted with the usual implements. The interior of the case gold-clouded lacquer. The lid engraved with a lace pattern, filled in with silver, on which is a gorgeous bird (the Ho-ho, a fabulous bird answering to the phoenix) engraved and filled in with gold. *Japanese.* Length, 9 in.; width, 9 in.
242. Box. Fine black lacquer. On the lid decorative fans of raised gold lacquer partly inlaid in ivory, mother-of-pearl, and coral. In the inside are two smaller boxes, the lids of which are of flat gold lacquer, with representations of

fans, medicine-cases, &c., in raised gold lacquer. *Japanese.*
Length, 12 in.; width, $9\frac{1}{2}$ in.

243. CIRCULAR TRAY, OR PLATEAU. Tortoiseshell, with a mountain (Fusi-Yama), aquatic plants, cranes drinking at a rivulet, and flying cranes; all finely executed in raised gold and variegated lacquer. *Japanese.* Diameter, 11 in.

244. BATTLEDORE. *Japanese.*

245. PAPER-WEIGHT. In the form of a small screen. Satsuma ware. *Japanese.*

246. FIGURE. A lion. Alabaster. Length, 18 in.; height, 15 in.

247. BASKET. Brass, openworked and chased. *Persian.*

248. NEST OF ROUND BOXES. Inlaid straw-work. *Japanese.*

249. BOX AND COVER. Lacquered cane, openworked.

250. CABINET, containing forty-eight reduced reproductions in plaster of the Elgin marbles; executed by John Henning in the years 1818 to 1823.

The son of a carpenter at Paisley, Henning cultivated a love of art, and on coming to London in 1811 gained permission to copy the Elgin marbles, which after a diligent labour of twelve years he completed. He was one of the founders, and for many years an influential member of the Society of British Artists.

251. MODEL. A child's arm in white marble. Inscribed M. A. B. (Muriel Annie Brassey) 2 Oct. 73. By Wilke.

252. FRAME, containing the Decorations conferred on Mr. Brassey, and consisting of:—

1. The Iron Crown (Austria).
2. The Order of SS. Maurizio e Lazzaro (Italy).
3. The Grand Cross of the Legion of Honour (France).

The order of the Iron Crown was presented to Mr. Brassey in the month of October, 1866.

Mr. Brassey was made a "Cavaliere dell' Ordine dei SS. Maurizio e Lazzaro" on the 22nd May, 1864.

The Imperial decree nominating Mr. Brassey Chevalier of the Legion of Honour bears date 12th January, 1856.

253. FRAME, containing medals presented to Mr. Brassey:—
 1. The Duke of Orleans.
 2. Victoria Bridge, Canada.
 3. Great Exhibition, 1851.
 4. Birkenhead Docks.
254. HANDSCREENS (Two). Needleworked and openworked in coloured silks on a green silk ground. *Chinese.*
255. TWO SMALL MODELS OF CANNON. Bronze.
256. FRAMING for a paper lantern. *Japanese.*
257. SCREEN. Embroidery in coloured silks of birds and flowers on a white silk ground. Mounted in an ormolu frame. *Chinese.*

This kind of embroidery is so worked that both sides are alike and equally beautiful.
258. EMBROIDERY. Two pieces similar to the foregoing, framed. *Chinese.*
259. FAN. Mounted on an ormolu stand. The sticks and guards are of ivory, painted with a variety of subjects which are heightened with inlaid mother-of-pearl. The mount is painted with a water-colour drawing on paper, of village scene. *French.* Length, 11 in.
260. PEACOCKS' FEATHERS. Mounted as two large screens.
261. PLATEAUX (Two). Dragon china, mounted on ebony and ormolu stands. Diameter, 2 ft.

This china is extremely rare, and was prohibited from export. The specimens under notice were smuggled away on board ship, under cover of the sailors' beef, by Mrs. Brassey's great-grandfather, who commanded a man-of-war in the latter part of the last century; one of the first British men-of-war that ever entered a Chinese port.
262. VASES (pair). *Oriental.* Height, 2 ft. 2 in.
263. FLOWER VASES (Two). Bulbous-shaped cloisonné enamel. *Japanese.* Height, 9 in.
264. FANS (Two). Horn sticks and guards painted with

arabesques and figures in raised gold. The mount painted in water-colours with a mythological subject. *From Malta.* Length, 11 in.

265. VASES (Three). Earthenware. Etruscan: found at Pompeii.—Given to Mr. Brassey by Dr. Domville, who saw them dug out. Height, 10½ in.

The pottery known under the name of Etruscan is unrivalled in form, and if not always of Greek origin, is generally Grecian in style, displays the utmost elegance of contour, and is perfectly adapted for use. All the specimens are found in tombs, not only in Greece itself, but wherever the civilization of ancient Greece had made its way; in the Campania, and chiefly in Etruria, in the extreme south of Italy, numberless specimens have been discovered. Hence the general term "Etruscan."

266. STATUETTES (Four). Goethe, Schiller, Mozart, and Gluck.

267. BIRDS. Mounted as screens. Argus-eyed pheasant. *Japanese.*

268. CABINET, containing a collection of models of Eastern fruit in wax.

269. BUSTS. "A Kiss." Bronze. *Modern French.*

270. BOX. Octagonal, in four divisions, one above the other. Aventurine and raised gold lacquer. The interior is lined with scarlet silk figured with gold. *Japanese.* Height, 8 in.; width, 6 in.

271. LARGE SPOON. White-wood, carved. *From Kladholmen, Norway.*

272. TOAD. Coloured, plaited straw. A Japanese toy.

273. TANKARD. Silver. The handle is formed by a dragon: the drum covered with figures in high relief, representing the siege of a town. *Chinese. From Hong-Kong.* Height, 5 in.

274. TOY. A cage of artificial flowers and birds. *Japanese.*

275. BOX AND COVER. Circular. Red coral lacquer. *Japanese.*

276. JAR AND COVER. Wood covered with inlaid straw-work. *Japanese.*

- 277. HOOK of mizen-peak of haul-yard block of the yacht
"Sunbeam," after her voyage round the world, 1876-1877.
- 278. EYE of ditto.
- 279. CUP AND SAUCER. *Crown Derby*. (1780-1797.)
- 280. TRAY, OR PLATEAU. *Dresden*.
- 281. CUPS AND SAUCERS (Four). Chinese porcelain.
- 282. BASINS (part of a set). Painted with flowers and two land-
scapes in medallions. *Frankenthal*.
- 283. BOWL AND COVER. Silver, repoussé, with diamond-
shaped ornamentation. *Algerian*.
- 284. TRAY. Silver, repoussé: the edge indented. *Algerian*.
- 285. BUTTER-DISH. *Berlin*.
- 286. CUPS AND SAUCERS (Eleven). Eggshell porcelain.
Chinese.
- 287. PLATE. Painted with flowers. The edge openworked.
Dresden.
- 288. TEAPOT. Bulbous-shaped; Imari porcelain. *Japanese*.
- 289. PLATE. *Worcester* (?)
- 290. ELEPHANTS (a pair). Ebony and ivory. *Oingalese*.
- 291. GROTESQUE FOUR-LEGGED MONSTER. Glazed earthenware,
rudely painted and gilt. *From Chanak-a-lezi, Dardanelles*.
Probably made in Algeria.
- 292. CUPS AND SAUCERS (Ten). Painted with views in medallions.
Berlin.
- 293. SMALL BUCKETS (a pair). Painted with swallows and
conventional waves in blue. Owari porcelain. *Japanese*.
- 294. CUPS AND SAUCERS (Four). Painted with views in medal-
lions. *Frankenthal*. (*Carl Theodor*.)
- 295. CUP. Painted with a canal or harbour scene. *Dresden*.
- 296. TEA-SERVICE OR CABARET. (Coffee pot, teapot, cream-jug,
and tray.) *Berlin*.
- 297. CUPS (Two) AND SAUCER (One). Eggshell porcelain.
Chinese.

298. TEAPOT. White earthenware, painted with flowers in one tint, with fluted borders and gilt edges.

The bottom of this teapot has printed on it the following inscription :—
"The Elder Brewster teapot. The original was brought to America in y^e May Flower A.D. 1620, and has been exactly copied & reproduced by Richard Briggs Boston. From y^e Ceramic collection of Gov^r Lyon. 1871."

299. ENGRAVING (mezzotint). Charles James Fox and his Cousin. By J. Watson, after Reynolds.
300. ENGRAVING (mezzotint). Lady Sarah Lennox and Child. By J. Watson, after Sir Joshua Reynolds.
301. ENGRAVING (mezzotint). Portraits of Lord Mulgrave, Dundas, Seaforth, Charles Greville, C. Crowle, Duke of Leeds, Sir Joseph Banks. By Turner, after Sir Joshua Reynolds.
302. ENGRAVING (mezzotint). Portraits of Sir W. W. Wynn, Sir J. Taylor, Payne Galway, Sir Wm. Hamilton, R. Thompson, Mr. Stanhope, Mr Smith of Heath. By Turner, after Sir Joshua Reynolds.
303. ENGRAVING. Portrait of a Lady. By Watson, after Sir Joshua Reynolds.
304. ENGRAVING (mezzotint). Portraits of Viscount Malden and Lady Elizabeth Capel. By Turner, after Sir Joshua Reynolds.
305. ENGRAVING (mezzotint). Portrait of Sir Joshua Reynolds by himself. Engraved by Watson.
306. ENGRAVING. "Justitia." By Raphael Morgen, after Raphael.
307. ENGRAVING. "Theologia." By Raphael Morgen, after Raphael.
308. ENGRAVING (mezzotint). Portraits of Mrs. Bouverie and Mrs. Crewe. By G. Marchi, after Sir Joshua Reynolds.
309. ENGRAVING (mezzotint). Portrait of the Duchess of Lancaster. By Dixon, after Sir Joshua Reynolds.

310. **THE SOLEMN ENTRY OF PHILLIP L'ISLE ADAM.** Painting on ivory. A copy of a picture in the palace of the Order of St. John of Jerusalem at Malta. Height, 6 in. ; width, 6 in.
311. **PORTRAIT.** Phillip L'Isle Adam, Grand Master of the Order of St. John of Jerusalem (1521-1534). Painting on ivory. A copy of a picture in the palace of the Order of St. John of Jerusalem at Malta. Height, 6 in. ; width, 6 in.
312. **PORTRAIT.** Giocondo Accarigi, Secretary of the Order of St. John of Jerusalem. Painting on ivory. A copy of a picture in the palace of the Order of St. John of Jerusalem at Malta. Height, 6 in. ; width, 6 in.





DRAWING ROOM.

313.



HE painted ceiling is by Barras: subject—The apotheosis of Alexander.

314. PORTIÈRES. Plum-coloured velvet, embroidered with needlework in coloured silks. On each an owl. *English.*

315. EMBROIDERY. On four of the panels on the walls are hangings of white figured silk, embroidered with silk needlework on satin. The design on each is somewhat similar. In the upper part, a peacock with gorgeous plumage and outstretched tail over a canopy of antique form, beneath which is represented a figure in bronze, and at its base emblems of war, the arts and manufactures. Beneath this are Caryatides, scroll and flower-work, and on each side two large Houdan cocks, the plumage of which is admirably worked. The whole is a fine specimen of artistic needlework and design. *French, late 18th century.*

These hangings were made for Marie Antoinette, and at the time of the French revolution were hidden away in a warehouse, where they were discovered during the Commune in 1871. They form a portion of a set of six, one of which is unfinished.

316. PORTIÈRES. Plum-coloured velvet and blue satin. The latter is made of dress-stuffs brought from Japan, and is embroidered in coloured silks and gold, the ornament

generally representing cabinets of the form usual in Japan, and shells.

317. **FOUR PIECES OF CHINESE EMBROIDERY**, in coloured silks on white and yellow silk grounds, mounted in narrow oblong frames.
318. **MIRROR.** A fine Venetian glass mirror, in the style of Louis XIV., the borders engraved with flowers and decorated with applied leaves of crystal. Early 18th century. Height, 8 ft. 4 in. Breadth, 6 ft. 8 in.

Venetian mirrors were for a long period widely celebrated. It is well-known that the lightness and strength of Venetian glass are due to its not containing lead like our modern flint glass, and this lightness enabled its makers to give us the marvels of delicacy and beauty which we now so highly prize. The chief seat of its manufacture was Venice, and hence Venetian glass has long held a world-wide renown. So rapidly did the manufactories multiply that the city in less than a hundred years from the probable commencement of the works, in the early part of the thirteenth century, was dangerously exposed to frequent fires, and the glass-houses were removed to the island of Murano, whence we have the term "cristal de Murano."

The mirror described above is a very fine specimen of Venetian glass. It is one of a pair made for Louis XIV., and was given to Madame de Maintenon, from whom it came into the possession of the Contarini family, and was brought from the Palazzo Contarini at Venice by Mrs. Brassey in 1870. The companion, which was at the palace of St. Cloud, was broken by one of the first shells fired from Paris during the Franco-Prussian war of 1870-71.

319. **MANTELPIECE.** White marble, inlaid with Wedgwood plaques, painted with classical subjects.
320. **TABLECLOTH.** Cloth, embroidered.
Bought at Nijni Novgorod, from a Persian merchant.
321. **CHAIR-BACK COVER.** On a dark satin ground a cockatoo worked in light coloured silks, with outstretched wings. Around, the scarlet flowers of the pyrus Japonica. *Chinese.*
322. **CHAIR-BACK.** A coarse white linen towel worked in coloured silks in a primitive style by the ladies of a harem,

and depicting their idea of the story of the deluge. Noah's ark, which carries the Turkish flag, is evidently a full-powered steamer of the old paddlewheel type. Above is the dove with the olive branch. *Turkish.*

323. EASEL ALBUM. On the cover a pair of storks or cranes worked in gold on a green silk ground. *Japanese.*

324. GROUP. White marble. An Italian greyhound with her pups. By J. Gott. From the San Donato Collection. Length, 2 ft. 10 in. ; height, 1 ft. 6 in.

325. CANDELABRA (a pair). Dresden porcelain. The pillar of these beautiful candelabra, which are sixteen-branched, is formed principally of acanthus-leaved ornament, alternately erect and inverted. At intervals are detached groups of Cupids, figures, and birds. The whole stands on tripod scroll feet. From the upper parts are hanging bouquets of flowers, and the entire decoration is most elaborate, and of high finish and beauty. Height, 7 ft. 6 in. ; breadth, 2 ft.

326. VASES (a pair). A magnificent pair of vases of Worcester porcelain. The body of the vases a very fine turquoise blue, and richly gilt, with twisted bands of ormolu and large gilt ram's-head handles. The subjects in medallions on each were painted at Sèvres, are copies from paintings by Watteau in the Louvre, and represent :—

1. *Récréation Italienne.*
2. *L'Amour au Théâtre Français.*
3. *L'Assemblée galante.*
4. *Le Bosquet de Bacchus.*

Height, 3 ft. 6 in.

It is interesting to note with respect to these vases that the paste of which they are made, which is *pâte tendre*, was sent from Sèvres to Worcester, whence they went to the first-named place to receive the

paintings, and finally returned to Worcester for completion. They were exhibited at the Great Exhibition at Paris in 1867.

327. SCREEN (in five folds). On one side three of the folds are divided each into three compartments, which are embroidered in most exquisite needlework in coloured silks and gold on light and dark blue silk grounds. Four of the subjects, which are treated in the happiest style of Japanese art, seem to be taken from the stories so commonly illustrated by Japanese artists, and evidently represent personages from some well-known legend or heathen mythology. The others consist of the favourite emblem the crane, which lends itself to oft-repeated fanciful designs as a subject for ornament, the hairy-tailed sacred tortoise, a lobster in brilliant crimson silk, and another in gold thread. The remaining two divisions on this side are covered with crimson silk damask, slightly relieved with interwoven gold thread. On the reverse of the screen are mounted a large number of Japanese drawings and prints, illustrative of life and scenery in Japan.
328. HEAD OF A ~~Tiger~~^{Asian}. Mounted on a stand, the front part of the bill carved with a rocky scene in high relief, with temples and figures. *Chinese*.
329. VASES. Turquoise blue Sèvres porcelain, mounted in ormolu. Jewelled and gilt, and painted with pastoral subjects in medallions. Height, 16 in.
330. CANDLESTICKS (a pair). Three-branched. *Dresden* porcelain. Height, 20 in.
331. CUPS (Two). Sandalwood.
332. VASES AND COVERS (a pair). *Rose du Barry*,¹ Sèvres

¹ The beautiful colour termed *Rose du Barry*, or, more properly, *Rose Pompadour*, was discovered in the time of Madame Pompadour, who greatly encouraged the ceramic factory at Sèvres. It became her favourite colour and was named *Rose de Pompadour*; it is still so designated in France.

porcelain, with Watteau subjects in the panels on each side. Height, 8 in. ; width, 6 in.

333. VASES (pair). Lamp-holders. Porcelain, with figures in biscuit. *English*.

334. VASES (a pair). Turquoise blue. The panels painted with figures of nymphs bearing flowers. Minton porcelain. Height, 16 in.

335. VASES (a pair). Made from rhinoceros hide. Height, $8\frac{1}{2}$ in.

Made of the hide of the two-horned rhinoceros. *Abyssinia*.

336. GROUPS (a pair). An Indian man and a woman, with baskets. *Dresden*. Height, 7 in.

337. SMALL TRAYS (a pair). Basket openworked porcelain.

338. CABINETS (Two). Marquetry and ormolu, with plaques of porcelain painted with flowers and birds.

339. VASES (a pair). Flower-pots, white and gold porcelain, the panels yellow, and painted with forest scenes and stags in distemper. (*Mark, C. A. C., 1862.*) Height, 10 in.

The paintings were executed by queen Charlotte Matilda, princess of England, wife of Frederic, king of Wurtemberg. The vases were sold at the old palace, Wurtemberg.

340. WALL BRACKETS or SCONCES, for candles. The centres painted with Watteau subjects, and having figures detached. *Dresden*. Height, 2 ft. ; width, 1 ft. 6 in.

341. WORK-BOX. Sandalwood, inlaid with Indian work ; mounted on four silver feet.

342. SECTION OF WOOD. Olive wood, from the Mount of Olives, 1869.

343. SKETCH OF LINE-OF-BATTLE SHIPS, in red ink.

This sketch is one of many made by the late Sultan Abdul Aziz, who, it is said, was often in the habit of thus employing himself while engaged in conversation, or to illustrate his ideas. The sketch, it will be seen, has real artistic merit and considerable vigour of

- execution. It was given to Mrs. Brassey by M. Chlebowski, who was engaged for many years as painter to the sultan.
344. PORTRAIT IN WATER-COLOURS of Mrs. Brassey. By F. A. Tilh.
345. SKETCH (Pencil) for the large picture of H.M. turret-ship "Devastation" at Spithead, June 23rd, 1875.
Drawn and presented to Mrs. Brassey by E. W. Cooke, R. A.
346. SKETCH (Pencil). River scene in Holland. By E. W. Cooke, R.A.
347. CANDLESTICKS (a pair). Three-branched figures of a boy and girl in *gros bleu* porcelain and ormolu. *Sèvres*. (See Clock.) Height, 19 in.
348. VASES (a pair). With figures of mermaids and Cupids, and garlands of oak leaves. Painted with Watteau subjects. *Dresden*. Height, 14 in.
349. FLOWER-POTS (a pair). With panels painted with landscape and other scenes. On each a pair of satyrs' heads. *Dresden*. Height, 4 in.
350. CLOCK, in the shape of a barrel, surmounted by a figure of a boy. *Gros bleu* porcelain and ormolu. *Sèvres*. (See Candlesticks.)
351. VASES (a pair). Ornamented with mythological figures in relief. *Capo di Monte*. Height, 10 in.
352. PAPER KNIFE. Carved ivory. *Chinese*.
353. BOX. Plaited cane and lacquer. *Chinese*.
354. INKSTAND. *Dresden* porcelain, mounted in ormolu.
355. CUPS AND STANDS. White porcelain, with flowers in relief. *Dresden*.
356. SMALL JUG, with forget-me-nots in relief. *Dresden*.
357. SMALL TRAY. Flowers in relief. *Dresden*.
358. FIGURES (a pair). A boy and girl, with birds and a cage. *Dresden*.
359. SMALL BOX. Opalescent cut glass.

360. FIGURE. A girl in cloak and mob cap. *Berlin.*
361. CUP. Porcelain. *Chinese.*
362. CUPS. Blue and white Owari ware. *Japanese.*
363. FIGURES. Two dogs. Blue porcelain.
364. GROTESQUE MONSTER. *Japanese.*
365. FIGURES (Three). Porcelain. *Berlin.*
366. GUARDS OF SWORDS (Three). Mounted on stands, bronze, chased and openworked, with figures of men in armour. Partly gilt and damascened. *Japanese.*
367. FIGURES (a pair). Dancing girls. Biscuit.
368. SEVERAL SMALL GROUPS OF FIGURES. *Dresden.*
369. CUPS (a pair). Porcelain. *Chinese.*
370. VASE, with cover. Alabaster, with white marble figures of Cupid and Cupids' heads. *From Pisa.*





CHINA ROOM.



PORCELAIN is a description of pottery composed of two substances: the one infusible, being a natural decomposition of granite. This is called "Kaolin," and forms the sustaining body of the objects made,—“the bones,” as a Chinaman expressed it. The other, “Petuntze,” is also a decomposed granite, which fuses and renders the body semi-transparent. This semi-transparency distinguishes it from other productions in earthenware. The glaze is a vitreous composition, fusible at a high temperature, and thus capable of incorporating and retaining the colours applied to it.

The generic term *porcelain* is probably derived from *porcellana*, an obscure Portuguese word signifying a little pig, and the reason of the derivation has given rise to many conjectures, upon the correctness of which people are not yet agreed.

That the art of making porcelain was known in China many centuries before its introduction into Europe everyone is aware. In that country its manufacture is considered to have commenced under the *Han* dynasty between the years 206 B.C. and 87 A.D. As hereafter noted, it is to Böttcher, an alchemist in the service of the Elector Augustus II. of Saxony, that we owe the first manufacture of porcelain of a hard body amongst western nations, and Dresden china, although

the earliest specimens differed considerably in character from those now generally known under that name, is nevertheless to be considered the parent of European porcelain.

Porcelain proper, or translucent pottery as distinguished from other earthenware manufactures or *faïence*, may be divided into hard and soft paste; Chinese porcelain being invariably of the hard paste description, or true porcelain. One difference consists in this, that the glaze of the soft paste incorporates more with the body: the colours applied sink in and blend more with it, producing a greater depth and softness equalling a rich and mellowed oil-painting, instead of hard, crude, varnished-like colouring, and the whole is capable, unlike hard porcelain, of being entirely melted in a furnace.

As a rule, specimens of soft paste are glazed over the entire surface, whereas those of the hard paste have at least a bottom rim unglazed; and this circumstance, joined to the more practical test of scratching with a sharp instrument, which the one will bear and the other will not, is one which may not unfrequently be taken into consideration in doubtful cases.¹

Faïence is a *terre cuite* or earthenware, enamelled and opaque. When fine it is very much like porcelain, but is not transparent, even by a strong light.

Since the discovery of the art of porcelain manufacture in

¹ "The terms 'soft' and 'hard' porcelain are often employed to distinguish the different kinds, but it may be doubted how far this is advisable, seeing that the different kinds pass so much from one into the other. 'Hard' porcelain is more refractory than 'soft,' and is usually also less easily scratched. Not only as respects the body or paste, but also with regard to the glazes employed, the same distinctions prevail; the harder bodies being commonly covered with harder glazes."—Catalogue of Specimens in the Museum of Practical Geology, 2nd edition, by Reeks and Rudler. 1871.

Europe, many famous factories have been established, but in this short notice it is not proposed to do more than give a brief account of those with which we are more particularly concerned, those, namely, of which specimens exist in this collection. To begin then with the oldest, that of Dresden:—

This manufactory was first established in the year 1706, at Dresden, or rather at Meissen, a suburb of Dresden situated on the Elbe, and to the celebrated Böttcher is due the honour of inaugurating this the first factory established in Europe.

By a mere accident—indeed whilst actually endeavouring to discover the *philosopher's stone* (the means of making the precious metals)—Böttcher hit upon a combination little less valuable, namely, that of the nature of true porcelain, a secret hitherto only known to the Chinese. His first essays were however confined to the production of a dark jasper or reddish ware, which was afterwards cut by lapidaries and polished by hand, differing in this respect from the now accepted method of glazing. A little later he produced a brown-coloured ware with a good glaze, and after further researches succeeded at last in discovering the secret of making white porcelain. In consequence, he was appointed in the year 1710 director of the factory established by the Elector, and which has since been the source of so many productions known under the name of “Dresden.” A subsequent director was Marcolini, in 1796, under whose management some fine pieces were produced. Examples of this period will be found in this room.

The white of Dresden porcelain is scarcely ever purely white, but rather of a blueish hue, and in the specimens of the best periods the paste is of a very fine quality. Modelled flowers, especially forget-me-nots, and a tiny little white

flower of the same description, often used as the sole decoration, statuettes, candlesticks, single figures and groups, are amongst the best known and most beautiful productions of this factory.

The candelabra of Dresden manufacture are incomparably the finest specimens of the application of porcelain to this purpose. Their size, and the taste exercised in the groups and figures with which they are adorned, are in general of an excellence unsurpassed in productions of a like description.

The usual Dresden mark is the crossed swords, the arms of Saxony.

VIENNA.—Vienna porcelain resembles that of Dresden, but is more massive. It is renowned for its elegant forms and the grace of the figures and groups. The factory was established in 1718 by a workman from Meissen, who revealed the secret. The mark which may be noted on the very fine *cabaret* in imitation of a sardonyx cameo in this collection is a shield with two bars.


BERLIN.—The Berlin porcelain manufactory was founded in 1751, when it was taken up by Gaspar Wegeley. In this factory the imitation of lace and fine fabrics was first introduced. The usual mark is a sceptre.

LUDWIGSBURG is a very fine and much valued porcelain, often distinguished by fruits, flowers, and vegetables. The factory was first commenced at Wurtemberg, in 1758. The mark on the examples in this collection is two C's crossed (the initials of Duke Charles) under a crown (1758).

FRANKENTHAL has much resemblance to that made at Ludwigsburg. The mark on objects in this collection is the monogram *CT* of the Elector Palatine Carl Theodor (1761).

CAPO DI MONTE.—This porcelain is the product of a factory established at Naples in the year 1736, by Charles III. The majority of the pieces are, however, of the second period,

under Ferdinand IV., dating from 1759. In 1821 the manufacture was discontinued, many of the early models being transferred to Doccia (Florence), where they have since been reproduced, and whence, unfortunately, many fraudulent imitations proceed. The beautiful services of Capo di Monte, with their raised and coloured groups, are well known. More rare are those ornamented with shells and branches of coral in relief. The mark is N surmounted by a crown.

SÈVRES.—Few persons will be found to dispute that the finest European porcelain ever produced is that made at Sèvres in the early period of its manufacture. From its foundation in 1753 to 1761 the specimens were exclusively of *pâte tendre*. Later both kinds were made, and about the beginning of the present century that of the soft paste was entirely discontinued. The marks on Sèvres porcelain are various, but are in general modifications of the crossed monogram  within which is a letter from which the date may be ascertained.

ENGLISH PORCELAIN.—The most celebrated of all English potters is Josiah Wedgwood. Before his time the art of making common pottery in England was comparatively in a very rude state, and to him is due the merit of having first brought within the reach of poorer people articles in earthenware or china of design and material equal to that which had previously only been accessible to those rich enough to import objects of foreign manufacture. In 1753 Wedgwood took out a patent for "a fine white terra cotta proper for cameo portraits and bas-reliefs," and this was the origin of the beautiful jasper ware with raised figures in relief in the purest white, in connection with which his name is particularly celebrated. He succeeded also in discovering the green glaze which was at one time, and is perhaps still, so much the favourite in the

dessert dishes and plates modelled with vine-leaves in relief.

The first porcelain works were established in England at Chelsea or Bow in 1730. In 1750 the Derby manufactory was set up, and soon became so much esteemed that we have it on the authority of Dr. Johnson in 1777, that people could have silver vessels made as cheap as those of Derby china. It must, however, be noted that as early as 1671 Dr. Dwight, an ingenious chemist, had produced porcelain of soft artificial body at Fulham.

Derby porcelain is of a fine quality, very transparent, and a common characteristic is the blue border to its tea-services. The works were founded in 1751, and in 1761 the moulds and models of the then discontinued Chelsea factory were transferred there. All the specimens of Derby porcelain in this collection are of Crown Derby, so termed from the mark; a crown and a cross with a dot in each angle. This mark first appears about the year 1780, and the specimens here to be seen are from that date to 1789. Printed or *thumb* marks were not in use earlier than 1830, and were thenceforth indifferently used with *pencilled* marks up to the present time.

The manufactory at Worcester, established in 1751, has furnished us with some of the best examples of English porcelain. It is remarkable for its gilding, which is of a very rich description. The marks are various, those upon objects in this collection being chiefly the *hay-forks* crossed, which is an imitation of the Dresden mark, the objects upon which they are placed being likewise an imitation of the productions of that manufactory.

SPANISH POTTERY. Most of the Spanish pottery in this collection is formed of coarse clay glazed with lead glazes and lustred.

MOORISH AND ALGERIAN POTTERY. Several specimens of

this ware, some of which are of Arabic (Kabyle) origin, are made of a coarse clay, glazed with a vitreous glaze, touched with colour, especially blues, greens, and manganese blackish purple, besides ochre reds and dots of red sealing wax.



371.



NETSUKÉS.—Netsukés, upon which much taste and ingenuity are displayed by the Japanese artists who carve them (many of whom are celebrities in this particular artistic industry), are used as buttons to secure the cords attaching the pipe, medicine or sweetmeat cases, writing materials, and so on, to the belt. They are usually carved in wood or ivory, the former being the most esteemed. Often grotesque, nearly always of meritorious conception and high finish, most of them are illustrative of some legend, or are symbolical, and in some cases are marked with the name of the maker.

There are, indeed, few things in the whole range of Japanese art which witness in so high a degree within so small a compass to the purity of taste and originality of design displayed by these wonderful workmen, as the Netsukés, very charming instances of which will be found in the present collection.

Each little group, with its studied physiognomies, its scrupulous reproductions of national costume (in those days when a national costume still existed), is a composition of striking originality. Sometimes a scene represented from history, sometimes a mythological or symbolical subject, at

other times an illustration of domestic manners, or a bitter caricature attacking social vices, or even the national religion. Many of these little figures are full of grace and charm, more especially the groups of laughing and playing children. By the side of these and of really charming figures of women, we find, reproduced with an exaggerated grotesqueness, sometimes indeed approaching to repulsiveness, hideous figures of deformed beggars, skeletons, men with arms and legs of outrageous proportions, blind men quarrelling, groups of apes and rats, octopi and fabulous monsters. Here a monkey or a mouse has taken possession of a large fruit, and, ensconcing itself in the interior, peers out from the opening through which it has eaten its way; there a maggot in ivory is crawling out from a chestnut, so naturally that it almost seems to move. In short, the subjects are infinite in variety and originality of conception. Many of the favourite ones are produced over and over again, and are to be found in most collections, but always executed with the same scrupulous exactness, and indeed of almost identical dimensions.

A French writer has compared these little carvings, and perhaps with truth as regards the intention with which they are made, to the caricatures in the "Charivaris" and "Punchs" of our western civilization.

1. Group of five blind men, crawling on their hands and knees. Ivory. This is probably an illustration of the story of the five blind travellers who, finding themselves at the ford of a stream, to avoid getting wet arrange that three shall carry the others over on their backs. Two wags passing by upset the arrangement by being carried over themselves. Hence, on arriving eventually on the other side, an altercation between the five blind men.
2. Group of rats. Ivory, partly heightened with colour.
3. A cockle-shell, which opens: within, a miniature compass and sundial. Ivory.
4. An old man carrying a monkey on his back: the latter dressed in Japanese costume. Wood, coloured and gilt.

5. A complete skeleton, seated and fanning itself, in an attitude expressive of hot weather. Ivory.
6. A nut, into which a monkey has eaten his way and is peering out. Ivory, partly heightened with gilding.
7. A dog, or monster. Ivory, stained black.
8. A group of children at play. Ivory.
9. Figure of a woman, carrying a child on her back, and accompanied by a boy holding a puppy-dog in his arms. Ivory. (A fine example.)
10. A rude shell. Ivory or bone.
11. A lotus leaf, doubled together, from under which a squirrel peeps out. Ivory.
12. A nude female figure, squatted by a bucket, washing herself with a towel. Ivory.
13. Two frogs, squatting opposite to each other. Ivory or bone.
14. A stand, on which is a figure of an animal. Ivory or bone.
15. A mushroom inverted, with a monkey on the stalk. Ivory.
16. A cage, within which are three pink-eyed rabbits; the whole ingeniously carved in one piece of ivory without a join.
17. Medicine or sweetmeat box and netsuké combined. Circular. Black and raised gold lacquer in three divisions, the flat sides overlaid with gilt metal elaborately chased with dragons and flowers in relief. Attached by a silk cord is a plain flat oblong box of ivory forming the netsuké.
18. Medicine or sweetmeat box and netsuké combined. Oblong, with curved sides, in five divisions of very fine slightly raised gold and tinted lacquer work, with ornamentation of flying storks or cranes. Attached by a cord of blue silk, which also holds the divisions of the box together, is a figure of a rabbit in plain cut crystal.
19. A complete skeleton, squatted on the ground, and carrying a nondescript wild-looking figure on its shoulders. Ivory.
20. A monkey and a slug. Ivory.
21. A cluster of small monkeys. Ivory.
22. Two deer. Ivory, partly heightened with colour.
23. A maize cob. Ivory (a boar's tusk?).
24. A globe, with a dragon crawling over it. Ivory.
25. Figures of men taking shelter beneath a group of palm trees. Ivory.
26. A cockle-shell partly opened, within which is carved a mountainous landscape. On the outside adhere two smaller shells, in one of which is a crab. Ivory.
27. A figure of a woman washing herself. Similar to No. 12, with the addition of a child. Ivory.

28. A figure squatting on the ground, and eating out of a bowl. Ivory, partly coloured.
29. An oval slab forms one part of the toggle; the other is composed of two children crawling the one after the other. Ivory.
30. A man crawling into a desk, as if to rob it; his legs only appear, and one hand through an opening. Wood.
31. Squatting figure of a boy in a huge grotesque mask, playing a drum. Within the open mouth of the mask is seen the laughing face of the boy. Ivory.
32. A mattress, partly doubled up, over which a frog or toad is creeping. Ivory.
33. A pleasure boat. Within the cabin are seen figures of a gentleman and two ladies, one of the latter playing on a stringed instrument. On the outside are the boatman, and the cook making tea. On the bottom of the boat the sea is conventionally treated. Ivory.
34. A full-blown rose. Ivory.
35. An oblong box and cover of carved wood, slightly lacquered. Within is a detached figure of a child carved in ivory, with jointed limbs.
36. A small oval box. Iron, partly gilt and damascened with gold, and with a silver hinge.
37. A branch, with four cherries and a snail. Ivory.
38. A seated figure of a lady, holding a scroll. Ivory, partly coloured.
39. Two birds in a corn cob. Ivory, partly heightened with colour.
40. A group of merry children, rowing in a boat. Ivory.
41. A quantity of animals in a cluster; a dragon, monkeys, dogs, rabbits, pigs, &c. Ivory.
42. A dog on a cushion, scratching himself, and playing with a ball. Ivory.
43. A man, crouched up, asleep. Behind him a monkey seated on a sack, and stealthily stealing something out of a jar. Ivory.
44. A duck. Ivory, partly coloured and engraved, the lines heightened with black.
45. A cliff, in high relief, with dwellings, trees, and figures. Ivory.
46. A nut. Wood, out of which a maggot in ivory is crawling.
47. A small sack, tied at the neck. It opens down the centre, and has within it two figures playing at "Go," or chequers. Wood.
48. An ornament resembling a section of horn. Ivory or horn.
49. An imitation of a stick of indian ink. Ivory, stained black.

372. GROUP of over one hundred of the scarlet feathers of the "Tropic" bird; mounted in silver.

These feathers are excessively rare, each bird having only two of them which can be removed without hurting it.

373. FIGURE. An elephant. Ivory. *Cingalese*. Height, 2 in.
 374. LOCKS. Brass. *Chinese*.
 375. CASE OF INSTRUMENTS. *Chinese*.
 376. BUNDLE OF TOOTHPICKS. *Chinese*.
 377. ORNAMENT. Silver. *From Constantinople*.
 378. COMBS. Wood and bone. *Japanese*.
 379. HAIR-PINS. Tortoiseshell. *Japanese*.
 380. ARTIFICIAL FLOWERS. Used in Chinese joss-houses.
 381. STRING OF BUTTONS. *Albanian*.
 382. COINS. *Chinese*.
 383. NET. Made of carved beads of black wood. *From the Holy Land*.
 384. CUPS (Two). Made of bitumen from the Dead Sea.
 385. COMB. Tortoiseshell lacquered with gold. *Japanese*.
 386. CHARM. *Japanese*.

From the temple of Osaka. Given to Mrs. Brassey by Baron v. Siebold.

387. BOX. Horn; for keeping opium, prepared for smoking.
 388. BAMBOO STICKS: used in the preparation of opium for smoking.
 389. SPONGE. The skeleton fibres of a gourd.
 390. CABINET. Fine flat lacquer, of a dark brown colour, with folding doors, ornamented with trees and feathery plants in gold. The interior contains six small drawers, the out-sides of which are also of flat lacquer, with chrysanthemums in gold. The insides, as well as the remainder of the interior of the little cabinet, are, as usual, in *avanturine* lacquer, and the locks and mountings are of silver. Old Kyoto lacquer. *Japanese*. Height, $3\frac{1}{2}$ in.; width, 4 in.

391. **WRITING-CASE.** The outside brown lacquer with a mountainous landscape on the sea-coast in raised gold lacquer. The interior and fittings partly in avanturine and partly in powdered silver lacquer. The ink-slab of mottled jade. Old Tokio lacquer. *Japanese.*
392. **TUMBLER, GLASS.**
This tumbler and the wine-glass which follows were recovered in the year 1827 from the wreck of a Dutch galliot wrecked off Bulverhithe in the early part of the reign of queen Anne.
393. **WINE-GLASS.** A tall, narrow glass recovered at the same time as No. 392.
394. **Box.** A small square box of ivory, deeply carved with various scenes, and containing six fish and eight counters of mother-of-pearl carved in the same fashion. In the centre of one side of each fish and counter is Mrs. Brassey's monogram, in Chinese characters. *Chinese.*
395. **VASE.** White Berlin porcelain. The vase divides at the base of the neck, the bottom half being unglazed and simply surrounded by a frieze of antique figures. The upper part has on each side a kneeling winged figure holding up a garland of flowers, which runs round the neck of the vase. Height, 19 in.
396. **GROUPS (a pair).** Youthful bacchanalian subjects of children by a wine-cask, with bunches of grapes. White Berlin porcelain. Height, 9 in.; width, 8 in.
397. **BRACKETS (a pair).** *Dresden.*
398. **FIGURE.** A sportsman. *Dresden.*
399. **FIGURE.** A man tapping a barrel. *Dresden.*
400. **SAUCER.** Painted with flowers and insects. *Dresden.*
401. **TABLE.** Inlaid wood from the Mount of Olives.
402. **PLATE.** The border openworked. In the centre a gold medallion with figures of Venus and Cupids in *grisaille* on a pink ground. *Dresden.*

403. GROUP. A man playing with his children. *Vienna.*
(1774.) Height, 6 in.
404. GROUP. A lady playing with her children. *Vienna.*
(1774.) Height, 6 in.
405. SAUCER. Painted with a boy and girl carrying a basket
and bird. *Hochst (?)*.
406. SAUCER. Blue and white. *Oriental.*
407. BRACKETS (a pair). Leaves and flowers applied, and at
the bases figures of Cupid holding a wreath. *Dresden.*
408. GROUP. Children playing at see-saw amongst fallen
antique columns. White Dresden porcelain. Height,
10 in.; width, 6 in.
409. FIGURE. A Circassian girl dancing. *Dresden.*
410. SMALL SAUCER. *Dresden.*
411. FIGURE. A female figure filling a cask. *Dresden.*
412. PLATE. Painted with flowers. *English.*
413. CUP. Raised vine-leaves and bunches of grapes. *Dres-
den.*
414. SAUCERS. Blue raised flowers and insects, and painted
with a turkey and fowls. *Dresden.*
415. SMALL THREE-LEGGED BOWLS AND COVERS (Two), with long
handles. *Berlin.*
416. CUP AND SAUCER. Ribbon border; painted in the centre
with a child and sheep. *Dresden* (Marcolini period).
417. FIGURES (Three). Pug dogs.
418. GROUPS (Two). Children with garlands of flowers.
Dresden. Height, 7 in.
419. CUP AND SAUCER. Painted with forest scenes and stags.
Stoke-upon-Trent (Minton). Modern English.
420. FIGURES (a pair). Two monkeys dressed in fine clothes,
as a lady and gentleman. *Dresden.*
421. CUP. Blue and white willow pattern. *Chinese porce-
lain.*

422. SAUCER. *Frankenthal. (Carl Theodor.)*
423. FIGURE. A girl with a basket, selling flowers. *Berlin.*
424. PLATE. The centre painted with flowers. The border openworked and richly gilt. *Stoke-upon-Trent. (Copeland.) Modern English.*
425. CUP. Painted with a monogram (A) and forget-me-nots. *Dresden.*
426. VASE. Painted with figures, mostly in green and with gilt ram's-head handles. *Berlin.*
427. PLATE. Painted with dark-shaded rocks and foliage. *Dresden.*
428. PLATE, with portrait in medallion in centre.
429. COVER FOR DISH. At the top a kneeling figure of a boy pouring flowers from a cornucopia.
430. PLATE. Painted with a view of Lago Maggiore, the border openworked and richly gilt. *Stoke-upon-Trent. (Copeland.) Modern English.*
431. SAUCER. Painted with a robin.
432. CUP. Painted in a pink camaïeu with turkeys. *Ludwigsburg.*
433. PLATE. *Céladon.* In the centre a medallion painted with a coast scene. *Dresden.*
434. PLATE. *Gros bleu.* Painted with an Arab scene, the landscape richly gilt. *Modern English.*
435. CENTREPIECE. Group forming a vase for flowers, the upper part of glass. Around the centre column are four youthful figures, representing the four seasons. *Dresden.* Height, 16 in.
436. FIGURE. A man with a large basket and a bouquet of flowers. *Dresden.*
437. FIGURE. A girl playing the violoncello. *Dresden.*
438. FIGURE. A girl playing the bagpipes. *Dresden.*
439. GROUP. Three dogs. *Dresden.*

440. GROUP. Turtle doves. *Dresden.*
441. FIGURE. A child riding a hobby-horse. *Dresden.*
442. HANGING LANTERN. Porcelain, openworked, and mounted in brass, with hanging bells. *Chinese.* Height, 2 ft. 6 in. ; width, 10 in.
443. SCREEN. Carved ebony. Containing artificial birds and flowers, made of the feathers of the kingfisher bird from the north of China. These feathers are excessively rare. A duplicate of this screen is in the South Kensington museum, lent by Mrs. Brassey. *Chinese.*
444. GROUP. Young geometers. *Dresden.* Height, 8 in.
445. FIGURES (a pair). Boy and girl, with flowers.
446. PLATE. Blue basket-pattern border, richly gilt. The centre painted with a girl and boy eating grapes, and signed "A. Sibouenberg." *Modern Sèvres.*
447. SAUCER. Eggshell porcelain. *Chinese.*
448. CUP AND SAUCER. Painted with a turkey and fowls. *Dresden.*
449. PLATE. The border openworked and richly gilt; the centre painted with a mountainous landscape. *Stoke-upon-Trent. (Copeland.) Modern English.*
450. FIGURE. A gardener with a basket. *Berlin.*
451. CUP AND SAUCER. Grey, white and gold. *Modern French.*
452. SAUCER. Eggshell porcelain. *Oriental.*
453. FIGURE (for a watch-stand). "Time and a Cupid." *Dresden.*
454. CUP AND SAUCER. *Sèvres.*
455. PLATE. *Crown Derby.* (Late eighteenth century.)
456. WALL BRACKETS, for candles. The centres painted with portraits of the Elector and Electress of Saxony. Scroll borders with applied bouquets of flowers, and figures of cupids. At the top of each a coat of arms in a medallion surmounted by a crown. *Dresden.*

457. GROUP. Children with grapes and a sheaf of corn.
Dresden.
458. GROUP. Children playing. *Dresden.*
459. CUPS (Four). *Frankenthal.*
460. CUPS (Two). *Crown Derby.* (Late eighteenth century.)
461. TRAYS, OVAL (a pair). The centres painted with figures in a landscape. The borders openworked. *Dresden.*
462. PLATE. *Crown Derby.* (Late eighteenth century.)
463. SAUCER. Ditto. Ditto.
464. GROUP. A girl with doves.
465. GROUP. A lady sitting by a table, on which is a small spinning-wheel. *Dresden.*
466. SAUCERS (Two). *Arita porcelain.* *Japan.*
467. CABARET. A déjeuner set in a case, consisting of a plateau, two cups and saucers, sugar basin, and two jugs with lids or covers detached, all of antique form. *Vienna* porcelain painted in imitation of a Sardonyx cameo. The plateau, which measures 16 in. in length by 13 in. in width, has in the centre the imitation of the original cameo, natural size, representing the apotheosis of Augustus.

The two chief camei now extant, the Agate of the Sainte Chapelle, and the Gemma Augustea, of the Imperial Museum, Vienna, give some notion of the magnificence of the gem works in relief executed under the first Cæsars, and the immense amount of talent and labour expended upon them. The plateau of this cabaret is a copy of the latter gem, which, although not of the proportions of the first-named, is still immeasurably superior to it in gracefulness of design and as a perfect work of art. The stone is a nearly elliptical sardonyx of two layers—a pure white on a transparent ground, and is rather to be termed an agathe onyx. The principal group occupies about two-thirds of the height, arranged on a line parallel with the longest axis. A full description of this gem, which measures nine inches by eight inches, will be found in King's "Handbook of Engraved Gems," p. 61. The cabaret above described was made for, or was the property of, the Princess Charlotte of Wales, daughter of George IV., and was sold at the sale in 1818.

468. GROUP. Young astronomers. *Berlin.*
469. FIGURE. A gardener. *Dresden.*
470. GROUP. A lady eating fruit, by a table. *Dresden.*
471. GROUP. A lady playing on the spinet. *Dresden.*
472. FIGURE. A woodcutter. *Dresden.*
473. GROUP. A shepherdess with flowers in her apron, a sheep by her side. *Dresden.*
474. CUP. *Crown Derby.*
475. SMALL SAUCER. *Dresden.*
476. SALTCELLARS (FOUR). Cupid taking water from a well. *Berlin.*
477. GROUP. Two male figures with a pot of flowers. *Dresden.*
478. SMALL FIGURE. A child with a bagpipe. *Dresden.*
479. VASES (a pair). *Berlin.* Height, 9 in.
480. LARGE GROUP. The chariot of Mars. The god is conducting his chariot, drawn by two white horses. By the side runs Cupid carrying the sign of the zodiac. *Dresden.* Width, 18 in.; height, 13 in.
481. FIGURES (a pair). A satyr and a youthful Bacchus. *Sèvres.*
482. CUP. *Dresden.*
483. GROUP. A girl with flowers, and a man with a bird. *Dresden.*
484. SMALL FIGURE OF CUPID, with an escutcheon.
485. CUP. *Ludwigsburg.*
486. FIGURE. A man with a spy-glass. *Dresden.*
487. VASES (Two). Greyish-green glazed ware, with medallion portraits in relief, in white. *Modern English.*
488. CUP. *Ludwigsburg.*
489. FIGURE. A lady in a mob cap and a muff, reading. *Dresden.*
490. SAUCER. *Frankenthal.*

491. GROUPS. Two large groups representing each a male and female figure, apparently assuitors. *Dresden*. Height, 13 in.
492. SAUCERS (Two). *Frankenthal*.
493. VASES (Four). *Minton*.
494. VASES (a pair). White, encrusted with forget-me-nots in relief. *Dresden*.
495. FIGURES (Seven). A monkey orchestra. *Dresden*.
496. FIGURE. A girl feeding a cat. *Dresden*.
497. FIGURE. A girl with a battledore. *Dresden*.
498. FIGURE. A boy with a dog and hoop. *Dresden*.
499. GROUP. A large group representing Diana in a car drawn by lions. *Dresden*. Length, 18 in.; height, 10 in.
500. GROUP. A music party. *Dresden*.
501. GROUP. Children playing. *Dresden*.
502. FIGURE. A girl with flowers in a basket. *Dresden*.
503. CUPS (Three). *Dresden*.
504. FIGURE. A girl with a garland of flowers. *Dresden*.
505. GROUP. Children with bird-cage and flowers. *Dresden*.
506. FIGURE. A dog. *Dresden*.
507. CUP. *Frankenthal*.
508. SMALL TRAY. The centre painted with a coat of arms and royal crown. *Dresden*.
509. SMALL VASES, with handles (Two). Blue and green, richly gilt and jewelled, and marked respectively, "Chateau de Versailles," "Chateau de Fontainebleau."
510. FIGURES (Two). Swans.
511. VASES. Pink and white pattern, richly gilt, with gilt mask handles, and Watteau subjects painted in medallions. *Dresden*. Height, 9 in.
512. BASIN AND COVER, with Soucoupe. Painted with a variety of subjects, and with flowers and other decorations. On the cover a figure of a bird. *Dresden*.
513. CUP. Painted with a landscape. *Berlin*.

514. SAUCER. Eggshell porcelain.
 515. SMALL CUP. Dresden.
 516. CUP. Frankenthal.
 517. PLATE. Oriental.
 518. WATERING-POT. Spode. Height, 6 in.
 519. PLATEAUS (Two). Borders openworked. Centres painted with figures in a landscape. Width, 12 in.

520. CASE OF STUFFED BIRDS, ANIMALS, AND INSECTS:—

King Birds of Paradise (*Paradisia Regia*), New Guinea. Great Emerald Birds of Paradise (*Paradisia apoda*), New Guinea. Lesser Bird of Paradise (*Paradisia papuana*), New Guinea. Sanguine Bird of Paradise (*Paradisia rubra*), New Guinea. Magnificent Bird of Paradise (*Paradisia magnifica*), New Guinea. Bird of Paradise (*Salicoides alba*), New Guinea. Resplendent Trogon (*Trogon resplendens*). Malay Trogon. White Bell Bird (*Procnias carunculata*), South America. Pompadour Chatterer (*Cotinga Pompadora*), South America. Light-blue Chatterer (*Ampelis mangaria*), South America. Dark-blue Chatterer (*Cotinga caerulescens*), South America. Glossy Starling, Africa. Ivory-billed Woodpecker, North America. Black Woodpecker, Northern Europe. Yellow-headed Woodpecker, Malacca. Rosella Parakeets. Sulphur-breasted Toucan. White Woodpecker. Australian Cockatoos. Large-billed Parakeet, Sandwich Islands. King Parrots. Purple Moorhen, Australia. Red-rumped Tanager, South America. Crocodile Bird, Egypt. Cape Pigeon (*Majanus equinoctialis*). Bulwer's Petrel (*Thalassidroma Bulweri*), West Africa. Common Tern (*Sterna hirundo*), North Seas. Pigmy Goose (*Nettion pulchellus*), Indian Archipelago. Black-headed Gull (*Xema poiocephalus*), North Seas. Gull-billed Tern (*Sterna Anglica*), Britain. Sea-mew (*Mergus albellus*), North Seas. Flying-fish, Oceanica. Blue Magpie (*Urocissa occipitalis*), India. White Long-tailed Paradise Flycatcher, India. Red Long-tailed Flycatcher, India. Long-tailed Lory (*Eos cyanostrigata*), Australia. White-headed Jay (*Urocissa*, sp.), India. Hoopoe (*Upupa epops*), Europe. Hanging Parrots, Malacca. Banded Marmoset, South America. Silky-bonnet Monkey, South America. Blue-breasted Lory (*Eos*, sp.), Australia. White-breasted Toucan (*Rhamphastos Cuvieri*), South America. Pink-headed Ring-necked Parakeets (*Platycercus palliceps*), Australia. Black Cockatoo (*Calyptorhynchus Banksii*), Australia. Grass Parakeets (*Platycercus undulatus*), Australia. South Sea Lorys (*Eos*, sp.). Blue-backed Macaw (*Ara ararauna*), South America. Turquoise Parakeet, Australia. Yellow-throated Toucan (*Rhamphastos dicoloris*). Indian Nightingale.

Owl. Blue-backed Thrush, *Malay peninsula*. Cock of the Rock (*Rubicola Peruviana*), *Peru*. Scarlet Ibis (*Ibis rubra*), *South America*. Glossy Starling, *Africa*. Ivory-billed Woodpecker (*Camephila melanolenca*), *North America*. Black Woodpecker (*Dryocopus martius*), *North Europe*. Yellow-headed Woodpecker (*Chrysocolaptes festinus*), *Malay peninsula*. Rosella Parakeets (*Platycercus*, sp.), *South Australia*. Sulphur-breasted Toucan (*Rhamphastus ambiguus*), *South America*. White Woodpecker, *South America*. Australian Cockateel. Parakeet, *Sandwich islands*. African Roller (*Septosoma discolor*). King Parrots, *Australia*. Purple Moorhen (*Raili*, sp.), *Australia*. Great Morpho Butterfly, *South America*. Exotic Butterflies and Beetles.





BILLIARD ROOM AND CONSERVATORY.

521.



UST. Lord Brougham.

522. BUST. Richard Cobden.

523. BUST OF THORWALDSEN. White marble. By Thorwaldsen.

524. THE SLIDERS. Engraving after T. Webster,

R. A.

525. PLAYTIME. Engraving after T. Webster, R. A.

526. SHEEP AND DOGS. After Sir E. Landseer, engraved by T. Landseer.

527. CHEVY. After Sir E. Landseer, engraved by T. Landseer.

528. MY FIRST SERMON. After Millais, engraved by Barlow, and signed.

529. MY SECOND SERMON. After Millais, engraved by Barlow, and signed.

530. GROUP. The parting of Hector and Andromache. Life-sized figures in white marble, by B. Spence. Height, 8 ft. 6 in.

531. GROUP. "The fighting-cocks." White marble. By Pelloli of Milan.

Exhibited, International Exhibition, London, 1862.



DINING ROOM.

532.



ASE AND COVER. Floral scroll of cloisonné enamel on blue ground, standing on three curved legs, mounted in chased ormolu, with curved ormolu handles. *Japanese*. Height, 19 in. ; width, 12 in.

533. SWAN. A figure of a swan in silver. From its back spring a mast and sail, and its outstretched wings are freighted with boxes, chests and fans, and a variety of goods. The mast is in imitation of bamboo, the sail divided longitudinally, the divisions diapered in patterns, some being coloured, others gilt. In the centre of the sail is set in a detached crystal ball, within a medallion of chased scroll-work. Behind are a rudder and tiller, and the bird floats on a conventional sea. *Japanese*. Height, 16 in.

534. HAY FLATS ON THE THAMES. Painting in oil. By Vincent.

535. SUNSET AT SEA. Painting in oil. By Gudin.

536. PORTRAIT OF MABELLE ANNIE BRASSEY. Painting in oil. By N. Eddis, R.A.

537. PORTRAIT OF THOMAS ALLNUTT BRASSEY. Painting in oil. By T. Sant, R.A.

538. "YES OR NO." Painting in oil on panel. By Sophia Beale.

539. A FESTA NEAR ROME. Painting in oil. By R. Hillingford.

540. CELADON AND AMELIA. Painting in oil. By R. Wilson, R.A.

From the Allnutt collection.

541. A MOUNTAIN TORRENT. Painting in oil on panel. By J. Stark.

From the Allnutt collection.

542. SHEEP. Painting in oil on panel. By J. Ward, R.A.

From the Allnutt collection.

543. PORTRAIT OF THOMAS BRASSEY, SEN., ESQ. Painting in oil on panel. By Hallen.

544. PETTY SESSIONS, BATTLE. Painting in oil. By Hugh Carter.

545. ENTRANCE TO THE BOSPHORUS. Painting in oil. By Gudin.

546. PORTRAIT OF MRS. BRASSEY. Full-length painting in oil, with horse and dogs: "Delight," Marquis" and "Rose." By Sir Francis Grant, P.R.A., the animals painted by Sir Edwin Landseer.

Exhibited at the Royal Academy, 1866, and at Paris, 1867.

547. MODEL OF A TEMPLE. Gilt metal. *Japanese*. Height, 1 ft. 10 in.

548. BUST. White marble. Sir Joseph Paxton.

549. BUST. White marble. George Stephenson.

550. "MAUNDY THURSDAY." Painting in oil. By W. F. Yeames, A.R.A.

Exhibited at the Royal Academy, 1870.

551. OLD SOUTHWARK BRIDGE. Painting in oil. By J. Nash.

From the Allnutt collection.





STAIRCASE AND GALLERIES.

LOWER STAIRCASE.

552.



Centre.

THE hangings on the staircase are principally Japanese and Turkish silk stuffs embroidered in gold.

553. FAN. The sticks and guards of horn decorated with scrolls and figures in raised gold. The mount painted on paper, with a sleeping nymph in water-colours. Bought at Malta. Length, 18 in.

554. FAN. The sticks and guards of ivory, inlaid with piqué work. The mount painted in water-colours with the "Rape of the Sabines." *French*. Bought at Seville. Length, 15 in.

555. HEAD OF DOG-FISH. Mounted.

This fish was caught in Norway during the cruise of the "Sunbeam" in 1874, and while being brought on board bit through the thick fishing-boot of one of the crew.

556. FLYING FISH. *South Seas* (cruise of the "Sunbeam," 1877).

557. ROBE OF GUANACO SKINS. *From Sandy point, a Chilean settlement in South America.*

The Guanaco is a kind of large deer, and it is said that the robes made from its skin are the warmest in the world. They are made from the skins of the young fawns, killed before they are thirteen weeks old, or, better still, from the skins of those who have never had an independent existence. They are so small, that when each skin is split up it only produces two triangular white patches, about the size of one's hand. A number of these are then, with infinite trouble, sewn neatly together by the Indian women, who use the fine leg sinews of the ostrich as thread, so that the amount of work in a robe six feet square is considerable. Those worn by the *Caciques*, or chiefs, have generally a pattern in the centre, a brown edging, and spots of red and blue paint on the outer part. These are particularly difficult to get, on account of the labour and time necessary to produce them.

558. OSTRICH RUG. Made from the skins of thirty young ostriches, all from one nest, killed when they were a fortnight old. *From Sandy point.*
559. TAPESTRY, or needlework in coloured silks. Aurora in a car drawn by two horses and attended by a Cupid, on a blue ground powdered with gold stars. Height, 12 ft. ; width, 9 ft. 3 in.

A portion of the same piece of tapestry as that in the Hall.

560. CASE OF STUFFED BIRDS AND INSECTS :—

Little egrets (*Herodias garzetta*), *Greece*. Squacco heron (*Ardeola cornata*). Pink Kingfishers (*Halcyon coromanda*), *Africa*. Blue-breasted Kingfisher (*Halcyon Smyrnenensis*), *India*. Laughing Kingfisher (*Dacelo Cervini*), *Australia*. Ant Thrush, *India*. Lesser Oriole, *India*. Black-headed Oriole, *India*. Mok-mok, *S. America*. Falco Juggur, *India*. Yellow-tailed Woodpecker, *S. America*. Flycatchers. Barbets. Rice Birds, *Japan*. Blue Thrush, *Malacca*. Lory (*P. bergalensis*), *India*. Woodpeckers, *Japan*. Blossom-headed Doves, *Australia*. Golden winged Woodpecker, *N. America*. Tern, *N. Europe*. Grey Plover, *N. Europe*. Water Tortoises. Exotic Insects.

561. CASE OF STUFFED BIRDS AND INSECTS :—

Scarlet Ibis (*Ibis rubra*), *S. America*. Hooded Merganser (*Mergus cucullatus*), *N. America*. Ringed Plover, *Britain*. Black-headed Tern (*Sterna fuliginosa*), *N. Europe*. Crocodile, *Nile*. Little Auk (*Alca alle*), *North Seas*. Sea-mew (*Mergus albellus*), *Britain*. Duck-billed Platypus (*Ornithoryncus paradoxus*), *Australia*. Black and White Kingfishers (*Cerga Sharpei*), *Africa*. Wilson's Petrel (*Fulmarus glacialis*),

N. America. Snowy-white Tern (*Gygis candida*), *Australia.* Carolina Duck, *America.* Short-billed Tern (*Gygis microhynca*), *Galapagos islands.* Green Cock of the Rock, *Singapore.* Jackaman Kingfisher, *S. America.* Promerops, *W. Africa.* Grey Shrike, *Australia.* Red Barbet, *India.* Black Shrike, *Australia.* Paradise Flycatcher, *India.* Glossy Starling, *India.* Goatsucker, *Malacca.* Grey Cuckoo, *Indian Archipelago.* Quail, *Malacca.* Black-capped Tern, *Europe.*

Right-hand side.

562. ILLUMINATED AND FRAMED RECORD OF THE VICTORIES OF THE "CYMBA" YACHT, formerly belonging to Mr. Brassey.
563. ILLUMINATED TESTIMONIAL TO MR. BRASSEY, from Liberal working men of the borough of Hastings.
564. ILLUMINATED TESTIMONIAL TO MR. BRASSEY, from employés of the Canada Works. Dated May 7th, 1874.
565. PHOTOGRAPH. The Brassey testimonial shield. This shield is of silver gilt, thirty-six inches in diameter, and weighs nearly 500 ounces. The centre is surrounded with a wreath of filleted oak leaves within which is the inscription. Around this the circle is divided into twelve arch-headed niches, from the keystones of which are suspended medallions containing miniature portraits on ivory of the engineers under whom Mr. Brassey executed railway works. Above these are enamel paintings of twelve great engineering works. The outer edge is a chaplet of laurel leaves upon the enamelled fillet of which are names of agents in Mr. Brassey's employment. The shield was designed by Mr. H. P. Bust, modelled by W. F. Spencer, and executed by Messrs. Garrard, the portraits and views enamelled by Simpson. The presentation was made in the year 1851.

This shield was exhibited in the centre transept of the Great Exhibition, 1851.

566. SUEZ CANAL CODE OF SIGNALS. Coloured drawing.
567. BURGEES OF THE CANOE CLUBS OF ENGLAND AND SCOTLAND. Coloured drawing.

568. LANDSCAPE. Painting in oil. By W. Müller.
569. PORTRAITS. "Delight" and "Sophie." A horse and dog.
Oil painting. By S. J. Carter.
570. PAINTING in oil. A man riding on a white horse across a
lonely heath by night. By Stubbs.
571. PORTRAIT of Mr. Allnutt. Half-length painting in oil.
By Powell. Exhibited in 1851.
572. CERTIFICATE of Mr. Thomas Brassey, as a candidate for Left-hand
ballot for the Athenæum club, with a large number of ^{side.}
distinguished autographs. May 31, 1875. (Date of entry,
March 22, 1861.)
573. ILLUMINATED ADDRESS. Presented to Mr. Brassey by the
chairmen of committee organized for the purpose of con-
ducting the liberal election at Birkenhead in 1862.
574. ILLUMINATED ADDRESS. Presented to Mr. Brassey by the
working men of Birkenhead, 1862.
575. PORTRAIT OF A DOG ("EARL"). Oil painting on panel.
By G. Morley.
576. MERSEY COMMERCIAL CODE OF SIGNALS. Coloured en-
graving.
577. A PRIZE BULL. Oil painting. By Delattes and P.
Reinagles, R.A.
From the Allnutt collection.
578. A COTTAGE SCENE. "A Westmoreland Cottage Home."
Oil painting. By Hugh Carter.
579. VISIT OF LOUIS XIV. TO JAMES II. on his deathbed at
St. Germain. Oil painting. By R. Westall, R.A.
From the Allnutt collection.



LOWER GALLERY.

580.



ARMOUR. Two complete suits. Iron, partly etched. Italian, 15th century.

581. JAR. Grey unglazed earthenware. *Spanish*. Height, 9 in.

582. JUG. From the tombs of the Incas. *Peru*.

The origin of the Peruvian empire is lost in the mists of ages. The first histories are fabulous or legendary accounts of the government of two of the children of the Sun, the great luminary, whose successors were termed Incas (Inca signifying *king or lord*). Their advent is usually assigned to the beginning of the twelfth century, but on the shores of Lake Titicaca exist extensive ruins which are ascribed by the Peruvians themselves to a date much more remote. The history of these early inhabitants is full of charm and interest, no less for their social habits than, judging from these wonderful ruins, for the extraordinary height of civilization to which they had attained. It is scarcely necessary to do more than recall attention to the well-known history of the Conquest of Peru, by Prescott, a history replete with varied interest concerning this ancient people.

583. BOWLS (a pair). Grey and blue earthenware. *Spanish*. Width, 13 in.

584. VASES (a pair). Earthenware. *Spanish*. Height, 8 in.

585. VASE AND COVER. Earthenware, with pattern in blue, yellow, and red. *Spanish*. Height, 15 in.

586. ANOTHER, larger. *Spanish*.

587. BELLS (Two). Earthenware, unglazed. *Greek*, from the Island of Zante.

588. WINE SKINS, in the shape of bottles or jugs with handles. *African*.

589. BOWL, on a carved wood stand. *Hizen* or Kioto ware of a rich creamy colour; the inside plain, the outside painted with figures and flowers. *Japanese*.

590. BOWL AND COVER. A poi bowl of koa wood, from the Sandwich islands.

Given to Mrs. Brassey by the king of the Sandwich islands.

591. VASE. Imitation Satsuma ware. *Japanese.*
592. TEAPOT OR KETTLE. Blue and white porcelain. Owari porcelain made at Seto. *Japanese.*
593. TEAPOT. Blue partly glazed earthenware, with a dragon in relief, unglazed. Kioto ware. *Japanese.*
594. TEAPOT. Greyish-blue ware, decorated with landscapes and flowers. *Japanese.*
595. BOWL AND COVER. The same as foregoing. *Japanese.*
596. TURKEN. Earthenware, with the royal arms, part of a dinner service belonging to cardinal York. *English.* Length, 13 in.
The last of the Stuarts, younger brother of Charles Edward the Pretender. Born in 1725, when the last great effort for the restoration of his family proved abortive, he took orders, and in 1747 was created a cardinal by Benedict XIV. He died at Malta in 1807.
597. TEAPOT. Blue and white ware; handle of plaited straw. Owari porcelain. *Japanese.*
598. VASE. Oriental porcelain; a diapered pattern in blue partly gilt; on each side, in a medallion, a landscape with figures in European costume. Height, 11 in.
599. TURKEN. White porcelain, painted with flowers. *Ludwigsburg.* Width, 12 in.
600. MEDALLION. A gilt medallion in frame of black wood.
601. JAR AND COVER. Porcelain. In three divisions, diminishing in size, one above the other. *Chinese.*
602. SEVERAL SPECIMENS OF MOORISH POTTERY.
603. JARS AND COVERS (a pair). *Moorish.* Height, 23 in.
604. TEA-KETTLE. Earthenware. *Chinese.*
605. DISH OR PLATEAU. Arita (Nagasaki) porcelain painted with fowls and floral scroll patterns in gold. *Japanese.* Width, 12 in.

606. DISH. Light green glazed crackled ware. *Japanese*.
Width, 9 in.
607. SAUCERS (Three). Painted with views in pink camaïeu.
Ludwigsburg.
608. TEAPOT. Brown earthenware, double-bodied. *Japanese*.
609. CUP. Raw hide rudely stitched together. *Patagonian*.
From the English Reach. (Cruise of the "Sunbeam," 1877.)

The Patagonians and Fuegians, races inhabiting the extreme south of South America, are perhaps amongst the most uncivilized and the lowest in the scale of human beings. The former inhabit, or rather roam over, a vast tract of country, hunting by means of the *bolas*, which they throw with unerring precision. Although the climate is rigorous, they have no houses, scarcely even huts, their only shelter consisting of tents made of skins stretched across a few poles. A single mantle of skins forms the only garment both of men and women. Their bodies, especially of the women, are daubed with paint and grease, their complexions copper-coloured, and their hair black, long, and coarse.

The Fuegians, or *Canoe Indians*, so called from their living so much on the water, are a smaller race than the Patagonians, and even lower specimens of humanity. They are cannibals, but their food consists mainly of shell-fish, sea-eggs, and fish. Most of them are quite naked, though they sometimes wear a kind of deer-skin mantle descending to the waist. Darwin, in the "Cruise of the Beagle," says:—

"The Fuegian wigwam resembles, in size and dimensions, a haystack. It consists of a few broken branches stuck in the ground, and very imperfectly thatched on one side with a few tufts of grass and rushes. The whole cannot be the work of an hour, and it is only used for a few days. At Goeree roads I saw a place where one of these naked men slept, which absolutely offered no more shelter than the form of a hare. . . . While going one day on shore near Wollaston island, we pulled alongside a canoe containing six Fuegians. These were the most abject and miserable creatures I anywhere beheld. On the east coast the natives, as we have seen, have guanaco cloaks; on the west they possess sealskins. Amongst the central tribes the men generally have an otter-skin or some small scrap about as large as a pocket-handkerchief, which is barely sufficient to cover their backs as low down as their loins. It is laced across the breast by strings, and according as the wind blows it is shifted from side to side. But these Fuegians in the canoe were quite naked, and even one full-grown woman was absolutely so. It was raining heavily, and the fresh water, together with

the spray, trickled down her body. In another harbour, not far distant, a woman, who was suckling a new-born child, came one day alongside the vessel, and remained there out of mere curiosity, whilst the sleet fell and thawed on her naked bosom, and on the skin of her naked baby. These poor wretches were stunted in their growth, their hideous faces bedaubed with white paint, their skins filthy and greasy, their hair entangled, their voices discordant, and their gestures violent. Viewing such men, one can hardly make oneself believe that they are fellow-creatures, and inhabitants of the same world. It is a common subject of conjecture what pleasure in life some of the less favoured animals can enjoy; how much more reasonably the same question may be asked with respect to these barbarians! At night, five or six human beings, naked and scarcely protected from the wind and rain of this tempestuous climate, sleep on the wet ground, coiled up like animals. Whenever it is low water, winter or summer, night or day, they must rise to pick shell-fish from the rocks, and the women either dive to collect sea-eggs, or sit waiting in their canoes, or with a baited hair-line, without any hook, jerk out little fish. If a seal is killed, or the floating carcass of a putrid whale discovered, it is a feast, and such miserable food is assisted by a few tasteless berries and fungi. They often suffer from famine."

Many objects from these wild and rarely visited regions, including a model of a canoe, rough pots of bark and raw hide, bows and arrows, *bolas*, and fish hooks will be found in this collection, and a most interesting account of a late visit is given in Mrs. Brassey's "*Voyage of the Sunbeam*."

610. CABINETS (2) :—

Fragments. Heads in terra-cotta. *From Ephesus.*

Bracelet. Silver. *Ashantee.*

Stiletto, with the word "*Vendetta*" engraved. *Corsican.*

Small model of a cannon. Horn. *From Gibraltar.*

Models (Two). Japanese head-dresses.

Buttons. *Albanian.*

Necklace. Wood. *From the Mount of Olives.*

Ribbon of the heir-apparent. *Hawaiian archipelago.*

Lace. *Smyrna.*

Bracelet. Gold Smyrna work.

Hair-pins. *Japanese.*

Ornament. Made of codfish-bones. *From Hammerfest, Norway.*

Tiger claws. *Siam.*

Ornaments. Made of snake-fowl feathers. *Malacca.*

Bracelets (Two). Gold and silver. *Soumali work.*

✓ Fish-hooks. *Fuegian*.

Vases. Miniature vases of earthenware coloured, made by the nuns at Santiago.

Earring. Gold, set with kingfishers' feathers. *Chinese*.

Cameo. Portrait of Mrs. Brassey, as a child of two years old, by Santin, with a dog.

Shuttlecocks. Used by the Chinese, and played with by them with the soles of the feet.

Guards of swords. Silver and bronze, chased and openworked. *Japanese*.

611. MATÉ-POTS AND BOMBILLAS (Two).

Maté-pots are made from gourds, and are much used in South America for the decoction of the national beverage, which is a kind of stew made from Paraguayan tea, sweetened and sucked up through the silver tubes called bombillas.

612. TRAY. Avanturine lacquer ground very finely decorated in raised gold and tinted lacquer with a tree, plants, cranes, and the crest of Prince Sakie of Banishiu, to whom it formerly belonged. *Japanese*.

613. LETTER BOX. Avanturine lacquer, with the crest in raised gold lacquer, of the prime minister of the Tycoon, to whom it formerly belonged. *Japanese*.

614. WRITING CASE. The outside of plain dark-coloured lacquer, the edges powdered with small specks of metal. The inside of the lid and the two trays ornamented with plants in raised gold and tinted lacquer on a clouded ground. The edges of the inkslab lacquered with an arabesque pattern in gold. The water well of metal. Old Kioto lacquer. *Japanese*.

615. TEAPOT. Blue and white Owari porcelain. *Japanese*.

616. JAR. Earthenware. Covered with a green glaze, and decorated with incised ornament. *Spanish*. Height, 14 in.

617. HEAD OF TERRIER ("VIC," a favourite dog). Stuffed and mounted.

618. SWORD ORNAMENTS (mounted on velvet in two frames).

Iron and bronze inlaid with different alloys of the latter, and with gold and silver. *Japanese.*

Among the lesser works in bronze of the Japanese artists none are more remarkable than the small ornaments used formerly to decorate the swords of noble persons. The hilts, the guards, and the scabbards of each of the two swords carried by them were enriched with these little ornaments, the designs, as a rule, being of a most peaceful description. They were often most exquisite examples of different alloys of metals, of chased and damascened work and engraving. The two frames in this gallery contain a very large number of these sword ornaments, and together with the guards and ferules to be found in another part of the collection, afford very beautiful specimens of this kind of work, each one of which is deserving of careful study.

619. POTTERY. *Spanish.*

620. POTTERY. *Moorish.*

621. POTTERY. *Japanese.*

622. CUP. Blue and white porcelain. *Japanese.*

623. TEAPOT. Square-shaped. The ground of a rich creamy colour, crackled, painted with grotesque figure subjects; the interior unglazed. Kioto ware. *Old Japanese.*

624. VASE OR BOWL. Fine greenish-grey coloured glazed ware. A squatting figure holding a large open sack. *Japanese (?)*.

625. FIGURE. Carved in wood. Probably a figure of "Jiu ro jin" ("oldest of aged men"), God of good luck and happiness. *Japanese.*

626. TEAPOT OR KETTLE. Glazed, dark blue porcelain, embossed with white flowers. Handle of plaited straw. Owari porcelain, made at Seto. *Japanese.*

627. TEAPOT, double body. Modern Satsuma ware. *Japanese.*

628. LUNCHEON OR SWEETMEAT BOX. A small box in three compartments, one fitting above the other. Blue and white Hizen (?) ware, painted with swallows. *Japanese.*

629. SAKI BOTTLE. Bell-shaped, blue and white porcelain. *Japanese.*

Saki is a fermented drink brewed from rice, and in its preparation two kinds of rice malt are used. These are afterwards mixed with other rice at different times, and, a certain quantity of water being added, the whole is left till a kind of fermentation takes place in about nine or ten days; the liquid is boiled down according to the quality or quantity of *saki* to be produced, and is then placed in tubs of immense size, and kept well closed till required for use. The rice from which the *saki* has been manufactured is called "*kas*," and is made into cakes much liked by the Japanese.

630. SMALL KETTLE. Iron. A dragon's head forms the spout. Around the body a narrow band with pattern damascened in silver. *Japanese.*

631. SMALL JAR AND COVER, on a carved wood stand. Cloisonné enamel. *Chinese.* The paste is Satsuma, made in Kyoto.

632. BOWL AND COVER. Brown glazed ware. On the cover flowers and leaves on a buff ground. *Japanese.*

633. DISH OR PLATEAU. Oval of cloisonné enamel. *Owari.* Length, 14 in.

634. DISH. Cloisonné enamel. Yedo work. *Japanese.*

635. FAN-SHAPED DISH WITH HANDLE. Green glazed earthenware. *Japanese.*

636. GROUP. A warrior killing a dragon. Bronze. *Old Japanese.* Height, 18 in. Width, 16 in.

637. BELL. Bronze, embossed. From a temple. The bosses on the upper part are supposed to influence the tone. *Japanese.*

638. BOWL. Brass, used for cooking rice. *Malay.*

639. BOWLS (a pair). Blue and white porcelain. *Old Nankin.* Height, 9 in.; width, 16 in.

640. JARS (a pair). Chinese porcelain. *Old Ming.* (1368-1644.) Height, 20 in.; width, 12 in.

641. JARS (Three). Majolica.

These jars were discovered in the hospital of the knights of St. John at Malta, and when found they still contained some medicine.

642. JUGS (Two). *Frankenthal*.

643. JUG. Bottle-shaped, in black unglazed ware. From the tombs of the Incas. *Peru*. Height, 15 in.

644. VASE. From the king of Wurtemberg's Collection. *German*.

645. SWANS (a pair). Porcelain. *English*.

646. JARS (a pair). Flowers, birds, &c., painted in relief and partly gilt, on a greenish-grey ground. *Japanese*.

647. VASES (a pair). White and gold with printed landscape. *English*.

648. CUP AND SAUCER. White, painted with birds and insects. *Ludwigsburg*.

649. TABLE AND CABINET. Ebony inlaid with ivory in arabesque design, with ormolu mountings. *Sienna work*. Height, 5 ft.; width, 4 ft. 6 in.

650. SCREEN, with full-length paintings on silk of Japanese ladies and gentlemen. Height, 5 ft.; width, 5 ft. 3 in.

651. PORTRAIT OF THOMAS BRASSEY, M.P. Full-length painting in oil. By Sir Francis Grant, P.R.A.

652. PORTRAIT OF MR. BRASSEY. Full-length painting in oil. By Hugh Carter. (A copy of one by Mr. Illidge.)

653. CASE OF STUFFED BIRDS:—

Black-throated Diver. (*Phalacrocorax graculus*). Capercaillie (*Urao tetraogallus*). Norway Grouse, in three stages of plumage. Goshawk (*Falco*, sp.). Hawk Owl. All from *Northern Europe*. Brought by Mr. Brassey from Norway in the yacht "Cymba," 1854.



UPPER STAIRCASE.

Centre.

654.



SHIELD. Embossed leather, painted and gilt. This shield formed the ornament decorating the stern of the state galley of the last Doge of Venice. In the centre is the winged Lion of St. Mark, richly gilt and in very high relief, rampant, on a blue ground, holding an escutcheon with the arms of Venice. The border a chain of ivy leaves with masques and armour at intervals, all in relief, coloured and gilt. The whole surmounted by two fabulous figures couchant: between them the cap of the Venetian doge. Height, 6 ft. 6 in.; breadth, 3 ft. 8 in. Close of the 18th century.

The ceremony of the espousal of the Adriatic by the Doge of Venice took place annually with great pomp, and was intended as an assertion of the right of the republic to the dominion of that sea, and existed for nearly eight hundred years. The last state galley used, the celebrated "Bucentoro," by the last Doge of Venice, Ludovico Manin, was stripped of its ornaments by the revolutionists at the close of the last century, and after having successively served as a gunboat and a prison was burned in 1824. The shield above described belonged to this galley. The fall of the republic of Venice took place in the year 1796.

- 655. TRAY. Brass repoussé. *Moorish.*
- 656. APRON. Peacocks' feathers. *From Burmah.*
- 657. APRON. Made of wild ducks' heads. *From near Bombay.*
- 658. OVAL FRAME, containing nine bronze medallions.
- 659. OVAL FRAME, containing nine bronze medallions.
- 660. THE ROWS, CHESTER. Painting in oil. By S. D. Swarbreck.
- 661. PORTRAIT OF A TERRIER ("FLY"). Painting in oil. By Howe.
- 662. PORTRAIT OF A TERRIER ("VIC"). Painting in oil. By Howe.

663. INTERIOR OF A CHURCH. Painting in oil. By S. D. Swarbreck.
664. THE YACHT "METEOR" IN LOCH NESS, 1871. Painting in oil.
665. THE FERRY-BOAT. Painting in oil. By Giroux.
From the Allnutt collection.
666. THE YACHT "METEOR" IN A GALE OF WIND OFF THE BISHOP'S LIGHTHOUSE, 1871. Painting in oil. By H. Melling.
667. THE BAGGAGE-WAGGON. Painting in oil. By L. Clennel.
668. TRAYS (a pair), circular. Brass, with pattern engraved, and partly filled in with colour. *Moorish*. Right-hand side.
669. GROUP OF FLOWERS. Painting in oil on panel. By J. E. Morel.
From the Allnutt collection.
670. LANDSCAPE WITH SHEEP. Painting in oil. By W. Müller.
671. A VIEW IN PATTERDALE. Painting in oil. By G. Glover.
From the Allnutt collection.
672. GROUP OF DEAD FISH. Oil painting. After the Dutch school.
673. GROUP. Three beggar children eating porridge. Painting in oil. By Gainsborough.
674. PLATEAU. Brass repoussé. Armed men embarking in a boat. From Battle Abbey. Left-hand side.
675. CASES (Two), framed, containing artificial flowers in silver, tinsel and coloured stones. *Probably Spanish*.
From the palace of the king of Wurtemberg.
676. ITALIAN PEASANTS RESTING IN THE SHADE. Painting in oil. By R. Hillingford.
677. A BOY DRIVING SHEEP AND CATTLE OVER A RUSTIC BRIDGE. Painting in oil. By J. Burnet.
678. FRUIT. Painting in oil. After the Dutch school.
679. VENICE. Painting in oil. By Bonnington.

UPPER GALLERY.

680.



SUITS OF ARMOUR (Two). The helmet of one is of plain lacquer; of the other of metal with large gilded projections of peculiar shape of common use on helmets, and with a dragon of gilt metal on the front. The vizors cover the whole of the face except the eyes, and are furnished with ferocious-looking moustaches. The cuirasses are formed of plates of metal and silken cording; the armlets and greaves of long plates and chain mail. *Japanese.*

681. STATE CLOAK OF A SOUTH SEA ISLAND CHIEF. Made of tappa, trimmed with a very beautiful and valuable fringe of *reva-reva*, and worn on festive occasions.

This cloak was sent as a present to Mrs. Brassey from a chieftainess at Tahiti. (See note on Tappa, p. 101.)

682. SADDLE AND STIRRUPS. Lacquer-work richly ornamented with raised gold lacquer on avanturine ground. *Japanese.*

683. WATER-BAG. Kid skin. *Patagonian, from Sandy Point, Straits of Magellan.*

684. SADDLE-BAGS. Kid skin. *Patagonian, from Sandy Point, Straits of Magellan.*

685. SADDLE-CLOTH. *From Azul.*

686. CARPINCHA, OR WATER-HOG SKIN SADDLE-CLOTH. *Araucanian Indian, from Santiago.*

687. STIRRUPS (a pair). Silver. *From Santiago.*

688. SPURS (a pair). Silver. *From Santiago.*

689. MUSICAL INSTRUMENT. *Japanese.*

690. DRESS. Blue flowered silk. *Chinese.*

691. STRAPS. *South American, from Buenos Ayres.*

692. HELMET. White metal, with studs and ornaments of brass. *Japanese.*

693. GUACHO STIRRUPS AND GIRTH. *From Rosario.*
694. TAPPA. *From Koua, Sandwich islands. (See Note, p. 101.)*
695. STIRRUPS (Four). *From Buenos Ayres.*
696. LASSO. *South American. From Madame Cousiño's farm, near Santiago.*
697. DRESS STUFFS. Silk and satin, printed and embroidered in coloured silks and gold. *Japanese.*
698. SPURS. *Patagonian Indian.*
699. BIT AND BRIDLE. *Chilian.*
700. "FRENA FLORE" (Chilian Bit). *From La Calera.*
701. HOBBLES. *South American.*
702. STIRRUPS. *Chilian, from Sandy Point.*
703. LAMP. Brass. *Japanese.*
704. TAPPA. *From Honolulu.*
705. BOLAS (balls for lassoing). *Patagonian Indian.*
706. BIT. *South American, from Buenos Ayres.*
707. BOLAS. *Araucanian Indian.*
708. ALPINE STOCK. Used by Mrs. Brassey in 1859.
709. FOX'S BRUSH. *Arctic circle.*
710. SPEAR WITH HEAD OF OBSIDIAN. *Old Tahitian.*
711. SPEARS. *South Sea islands.*
712. FISHING SPEAR. *South Sea islands.*
713. BOW AND ARROWS. *South Sea islands.*
714. BOW. *Fuegian.*
715. FISHING ROD. *Japanese.*
716. WALKING STICK. *Japanese.*
717. ORANGE STICK. *From Chios.*
718. ASSEGAI (native spears). *South Africa.*
719. BOW AND ARROWS AND QUIVER OF LACQUERED WOOD. *Japanese.*
720. BUNDLE OF CANES. *From the Jordan.*
721. Head of a ship's figure-head. *From the derelict ship*

"Carolina." [Cruise of the "Sunbeam," North Atlantic, 1876.]

722. COAT OF ARMS. The Brassey arms, painted on a panel.

723. JUG. Black unglazed ware. Indian pottery. *From Azul.*

723A. PLUME OF FEATHER, under a glass shade.

These feathers formed one of twelve plumes on the canopy over the heads of H. M. the Queen and the Prince Consort at the opening of the Great Exhibition in 1851. The stand is covered with silk which formed part of the dress worn by Mrs. Brassey at the opening of the Paris and Cherbourg railway, when Mr. Brassey was decorated with the cross of the Legion of Honour.

724. SHELL, lacquered in raised gold with figure subjects. *Japanese.*

725. SWORD. *Malay.*

726. KNIVES. *Malay.*

727. SWORD. Steel blade with rough fish-skin hilt bound with silk cord. The sheath of smooth shagreen stained black and white. Ornaments of chased and gilt bronze.

From fifteen to twenty years ago all above the common rank in Japan wore swords, the greater nobles being entitled to carry two. Now-a-days the custom has been proscribed by law, except in privileged cases. In consequence all the elaborate ceremonial rules concerning them have passed out of use and are forgotten. Long and short swords, swords or daggers for the due performance of the ceremony of *hara-kiri*, or compulsory and to some extent honourable suicide, and many others had their shapes and decorations regulated with the nicest punctilio of etiquette. Numerous legends connected with swords are familiar to the people, and blades made by celebrated makers were handed down from generation to generation, some indeed being supposed to be endowed with innate auspicious or inauspicious qualities. In the old times to touch another man's sword even by misadventure, was an insult, and to enter a friend's house with a sword on, a breach of courtesy. To draw a sword from its sheath, unless in the case when it was desired to exhibit one of rare workmanship and value, was considered most improper, and even under these circumstances it was not even drawn to the point, unless the owner was pressed to do so, when it was carefully and punctiliously bared, and afterwards wiped and returned to its

scabbard. Many makers were renowned for their blades, and some of these were of so keen a temper as to be capable of cutting a piece of paper floating down a stream, when the edge was presented to it.

728. SWORD. Steel blade with rough fish-skin hilt bound with silk cord, and adorned with small bronze ornaments. The sheath of shagreen (ground). *Japanese.*
729. SWORD. Steel blade with rough fish-skin hilt bound with silk cord, and ornamented with small bronze figures in relief. The sheath of Ho wood lacquered brown, and mounted with silver, engraved. *Japanese.*
730. GROUP OF LOTUS LEAVES. Formed out of the natural root of bamboo. *Japanese.*
731. CABINET. Old lacquer (?) from Battle abbey. Height, 16 in.; width, 14 in.
732. CABINET, or apparatus for boiling water. Wood inlaid and mounted in silver or white metal. The boiler, furnace mountings, and handles are in white metal, the boiler having an opening in the lid for stirring. *Japanese.* Height, 12 in.; width, 11 in.
- These apparatus are used for travelling or pic-nics, for boiling water, heating saki, and so on, and are carried on either end of a wooden bar across the shoulders of a servant.
733. CABINET, for toilet purposes, with mirror and drawers for cosmetics, &c. *Japanese.*
734. CABINET. Black lacquer with silver mounts, and inlaid with mother-of-pearl, the front and sides partly open-worked and lined with silk, painted in the single stroke style. The interior is very ingeniously contrived with numerous drawers and trays holding cups and other articles in various coloured lacquer and inlaid woods. *Japanese.* Height, 12 in.; width, 10 in.
735. FIGURES. Two large figures of elephants in ebony, with ivory tusks. *Cingalese.* Height, 12 in.; width, 12 in.

736. TERRA COTTA BUSTS AND STATUETTES. Copies of Marble Busts.

1. Mr. A. Brassey, M.P. Original by Wilke.
2. Mrs. H. Brassey. From original by Wilke.
3. Mrs. Brassey, Senior. From original by Spence.
4. Mr. Locke. From original by Gibson.
5. Rev. T. Vores. From original by Thorpe.
6. "Baby Shocked," Muriel Agnes Brassey. From original by Wilke.
7. "The Young Navigator," Thomas Allnutt Brassey. From original by Wilke.
8. "The May Queen," Mabelle Annie Brassey. From original by Wilke.
9. "Kittens at play," Constance Alberta Brassey. From original by Wilke.
10. "Edith finding the body of Harold on the Battle-field at Hastings." From original by Wilke.

737. BUST. White marble. Miss Allnutt (Mrs. Brassey), 1859. By Spence.

738. BUST. White marble. Mr. Brassey. By Spence.

739. PORTRAIT OF A DOG ("MINSTREL"). Oil painting. By Howe.

740. PORTRAIT OF A DOG ("MARQUIS"). Oil painting. By Howe.

741. THE OLD TÊMÉRAIRE. Painting in oil. By Carnegie. After Turner.

From the Allnutt collection.

742. GROUP OF A RARE AND VERY EXTRAORDINARY UNIVALVE SHELL. The *Magilus antiquus*, with the coral (*Meandrina*), in the porous substance of which these shells are found living. *Mauritius*.

The following note on this group of *Magilus* shells is communicated by Mr. Charlesworth:—

"Among the endless variety of shells known to conchologists, a comparatively small number of species are remarkable for being gifted with the power of burrowing into wood, coral, and the hardest limestone rocks, and there living secure from the fishes and other marine creatures which make shell-fish their food. What the nature of the power is

which enables a mollusc with a body as soft as an oyster, and a shell, in its very early state, as thin as tissue-paper, to drive its way into solid stone, is one of the most interesting problems in the whole field of Natural History research. But in all cases, *Magilus* alone excepted, where these burrowing shell-fish have effected a lodgment in solid bodies, circular holes on the surface lead into the burrows and mark the spots where the shells in question have made an entrance. Now in the case of the *Magilus*, these entrance holes into the coral cannot be found. Possibly the reason of this may be that the holes have become obliterated by the natural growth of the coral, which growth proceeds by surface additions of fresh coral substance.

"The relation, however, between the *Magilus* shell and the coral which up to this time has passed current among naturalists for more than half a century is thus set forth by the eminent conchologist, the late Mr. G. B. Sowerby. It is this—that the *Magilus* does not tunnel into the coral at all, but that in its very young state it simply lodges itself in a groove or some natural cavity in the coral, and that as the coral grows the *Magilus* grows with it, the shell taking the form of a tube, with a rate of extension exactly corresponding to the coral growth; the result being that the mouth of the *Magilus* shell is always level with the surface of coral. Having for some time past made a study of this most curious genus of shells, I find the above history, notwithstanding the high authority from which it emanates, to have no real foundation whatever.

"The true facts are, that *Magilus* tunnels coral with exactly the same facility as the ship-worm *Teredo* tunnels wood, and drives its way in any direction that it pleases, without relation to the growth of the coral. And so far from the mouth of the shell being kept level with the surface of the coral, I find that the shell never comes to the surface at all, but always remains beneath it. How the *Magilus* first makes its entrance into the coral is a feature in the life-history of this shell which at present I have no means of determining, and which I must leave for future investigation."

743. CABINET, CONTAINING :—

1. Sepulchral figures from the Pyramids.
2. Shells, partly lacquered and painted. *Japanese.*
3. Vase. An *unguentarium*. *From the Pyramids.*
4. Emblems, amulets, and scarabæi. *From the Pyramids.*
5. Figure of a hawk. Wood, painted and gilt. *From the Pyramids.*
6. Nummulitic limestone. Popularly known as "Pharaoh's beans."
From the Pyramids.
7. Silicified wood. *Cairo.*

8. Models or toys. Alabaster. *From the Pyramids.*
9. Sash, made from banana fibre. *From Bonafé.*
10. Lace. *Paraguay.*
11. Copper nail. *From the wreck of the "Royal George."*
12. Section of the first Atlantic cable.
13. Pieces of melted lead, from the fire on board the "Sunbeam" (Cruise, 1876).
14. Beads, knives, looking-glasses, and other articles used for "trading" with savage tribes.
15. Fish. Alabaster coloured. *Sicilian.*
16. Nautilus shell, carved.
17. Tray and spoons. Tortoiseshell. *From Galapagos islands.*
18. Adze. Greenstone. *From Hawaii.* Length, 9½ in.
19. Arrowhead. Stone. *From Hawaii.*
20. Bundle of "joss" sticks. *Chinese.*
21. Bark of dragon tree. *Orotava, Teneriffe.*
22. Seeds of Papaya plant. *Turrafal bay, Cape de Verde.*
23. Seeds of castor-oil plant. *Turrafal bay, Cape de Verde.*
24. Section of wood, bored by the *Teredos* (ship-worm).
25. Piece of sugar-cane. *South Sea islands.*
26. Manna. *Mount Sinai.*
27. Maizena seed. *Rio Janeiro.*
28. Cork bark. *Azores.*
29. Seed of Eucalyptus. *Orotava, Teneriffe.*
30. "Kas." Loose grains of rice. These are the residuum resulting from the preparation of the fermented drink "Saki." A kind of cake is made of them. *Japanese.* See No. 629.
31. Flower of sugar-cane.
32. Lichen. *Straits of Magellan.*
33. Ivory nuts (*Phytelepha macrocarpa*). *South America.*
34. Cotton in pod. *India.*
35. Candle nuts. *Tahiti.*
36. Mandivea wood. *Rio Janeiro.*
37. Nullipore (*Melobesia polymorpha*). Stony seaweed. *Straits of Magellan.*
38. Fungi. *Tahiti.*
39. Edible lichen. *Terra del Fuego.*
40. Palm leaf. Blessed by Pope Pius IX.
41. Collection of real and imitation gems from Ceylon, comprising :
 Real :—Agates, cat's-eyes, pale amethysts, garnets and carbuncle garnets. Imitation :—Rough sapphires, pale sapphires, rubies, diamonds, opals, moonstones, emeralds, chrysolites, topazes, and aquamarines.

- 42. Shells, painted and lacquered. *Japanese.*
- 43. Ostrich egg (*Rhea Americana*). *Sandy Point, Straits of Magellan.*
- 44. Vertebrae of mammal. *Sandy Point, Straits of Magellan.*
- 45. Tooth of whale.
- 46. Porcupine quills.
- 47. Plates of shell of Hawk's-bill turtle (the tortoiseshell of commerce).
Tarrafal bay, Cape de Verde islands.
- 48. Ferns, mosses, and seaweeds (in portfolio). *Sandwich islands.*

744. TAPPA. *Fijian.* Part of the robes worn by Tappa-hua, a leading chief of Fiji, on surrendering the islands to Sir Arthur Gordon.

Tappa is the bark or pith of the paper mulberry. Its use is, or was, universal in the South Sea islands for mats and clothing, and it is made of many qualities. In manufacturing it the narrow strips of pith are laid lengthways and crossways alternately, so as to interlace each other, on a long narrow table, wetted profusely with water, and then hammered together with mallets.

745. TAPPA. *Fijian.*

746. TAPPA. *Society islands.* Yellow and red, with leaf pattern.

This tappa was made and worn at the time of Captain Cook's visit to Tahiti.

747. TAPPA. A quilt in seven thicknesses. *Hawaiian.*





MRS. BRASSEY'S ROOM.

748.



HIMNEY-PIECE. On the four corners are inlaid medallions—subjects, “Night and Morning,” “Cupid with a mask,” and “Cupid as a fisherman”—in white biscuit porcelain, and in the centre an oblong plaque, with mythological

subjects in relief, representing nymphs and graces dancing to the music of Apollo. After Thorwaldsen. These were brought from Copenhagen in the yacht “Meteor,” in 1866. In niches are two statuettes of parian biscuit, one of Venus, in the “Judgment of Paris,” the other a figure of Hebe.

749. **WINDOW CURTAINS.** The valance is a portion of the same tapestry as that over the mantelpiece in the Entrance Hall.

750. **CURTAINS.** The curtains forming the portière leading into the boudoir are of Tunisian embroidery, purchased in 1869 from a harem.

751. **PORTIÈRES AND FIRE-SCREENS.** Japanese embroidered stuffs in silk and gold embroidery and coloured silks.

The green hangings over the mantelpiece are Constantinople work.

752. **PEACOCKS' FEATHERS.** *From Malacca.*

753. **STATUETTES (a pair).** Our Lord preaching to his disciples,

and St. John preaching in the wilderness. White biscuit ware, after Thorwaldsen, from the celebrated pediment of the church of Our Lady at Copenhagen.

The works of Thorwaldsen are the only ornaments of the church "Vor Fruekirke" (Church of Our Lady) at Copenhagen. The pediment is decorated with an *alto relievo* in terra cotta, representing St. John the Baptist preaching in the wilderness.

754. SALTCELLARS. Silver. A figure of a Chinaman carrying baskets on a yoke. *Chinese, from Canton.*
755. STATUETTE. A figure of a Daimio in full armour mounted on his war-horse, and ascending a rocky hill. Carved ivory. *Japanese.* Height, 6 in.
756. CUPS AND SAUCERS (Two). Satsuma ware. *Modern Japanese.*
757. STATUETTES. A fisherman and woman. Terra cotta. *French.*
758. FIGURE. Alabaster. A copy from the tomb of St. Cecilia in the Catacombs at Rome.
759. GROUP. Two Japanese women holding high in the air between them another smaller figure of a woman playing on a flute. The latter wears a sword. Ivory, carved, partly gilt and heightened with colour. *Japanese.* Height, $5\frac{1}{2}$ in.
760. SMALL VASE, with cover. Bronze. *Japanese.* Height, 3 in.
761. SECTION OF WOOD. Olive, from the Mount of Olives.
762. WASH-STAND AND CONSOLE TABLE.

This console table was used for the toilet of the emperor Napoleon I. in his bedroom at Saint Helena during his exile. It is marked "F" in Count de las Cases' plan of Longwood house.
763. FEATHER NECKLACE. *Oo* feathers. *From Honolulu.*
764. BRACELET. Silver.
765. BROOCH. Onyx.

766. CROSS. Silver chased, with subjects from the Passion. 15th century.

This cross contained formerly eleven relics, and was given to Mrs. Brassey at Malta, by Dr. Domville.

767. FOUR BUI-BUIS (Opercula). Mounted in silver. (Part of a set.) The opercula, or valves, of a kind of periwinkle. *Sandwich islands.*

Given to Mrs. Brassey by the queen of the Sandwich islands.

768. CHILD'S CORAL, with silver-gilt whistle and bells.

This has been in the possession of the family for generations.

769. GROUP. Two men riding a race on a frog and a tortoise. Carved ivory. *Japanese.* Height, $4\frac{1}{2}$ in.

770. GROUP. The same as No. 769, partly heightened with colour.

771. FRAMES (Two). Carved in white wood, and filled with porcelain plaques painted with Chinese scenes. The frames are of *Ning-po* work, the paintings executed in England.

772. CHILD'S CORAL. Amber and silver-gilt.

773. NECK-ORNAMENT, BRACELET, AND EARRINGS. Coloured gold filagree work. *Burmese.*

774. CROSS. Silver. *Indian. (Soumali.)*

775. BRACELET. Silver, of a flattened shape. *Indian. (Soumali.)*

776. PARROT'S-BILL. Bill of a Minah bird. Mounted as a brooch. *Siam.*

777. LOCKET. Silver and niello work.

778. STUDS AND SOLITAIRES. Oxidized silver, with subjects in low relief, partly gilt and filled in with black. *Japanese.*

779. CABINET. Ebony, inlaid with bone. *Venetian.* From the Fabrizzi palace.

780. SCREEN, in four divisions, painted on silk with figures of Japanese ladies. *Japanese.*

781. VASES (pair). Flask-shaped. Minton ware.

782. BARREL. Bronze, on a tripod stand, surmounted by a figure of a cock. *Japanese.*
The emblem of good luck.
783. CANDLESTICKS (a pair). Figures of cranes standing on tortoises, and holding in their beaks branches of plants, which serve to support the candle-sockets. Bronze. *Japanese.*
784. VASES (a pair), with covers. *Oriental porcelain.* Height, 11 in.
785. CUPS AND SAUCERS. Blue and white. *Old Delft.*
786. CUP AND SAUCER. *Dresden.*
787. BOX. A small round blue enamelled box, with flower and figure subjects, on copper. *Old Chinese.*
788. PORTRAIT (photograph) of a child (Constance Alberta Brassey) in fancy dress, set as a locket, and mounted in fine old paste of the time of George II.
789. JARS AND COVERS (Two). Chinese porcelain, partly ornamented in relief.
790. FIGURE. Cupid. Glazed biscuit ware. Bought at the 1862 Exhibition.
791. VASES (Two). Bronze. *Japanese.*
792. PISTOL. Double-barrelled. A shooting-prize.
793. CABINET. Black lacquer: the ornamentation consisting solely of a fan crest in raised gold and tinted lacquer several times repeated. The designs on each fan are different. In the interior are three drawers, the insides, as usual, *avanturine.* *Japanese.* Length, 15 in.; width, 9 in.
794. PORTRAIT OF MR. BRASSEY AS A BOY. Painted in water-colours. By J. Nogués, 1842.
795. ENAMEL PAINTING ON PORCELAIN. "The Penitent Magdalen."
796. ENAMEL PAINTING ON PORCELAIN. "The Virgin and Child."

797. ENAMEL PAINTING ON PORCELAIN. "The Immaculate Conception."
798. ENAMEL PAINTING ON PORCELAIN. "The Holy Family."
799. PORTRAIT OF MR. ALLNUTT (Mrs. Brassey's grandfather). Black profile.
800. PORTRAIT OF MRS. ALLNUTT (Mrs. Brassey's grandmother.) Black profile.
801. ENGRAVING. "The Transfiguration." By Raphael Morgen, after Raphael.
802. ENGRAVING. "The Last Supper." By Raphael Morgen, after Leonardo da Vinci.
803. ENGRAVING. "The Holy Family." By Raphael Morgen, after Andrea del Sarto.
804. PORTRAIT OF FREDERICK TATHAM. Painting in water-colours, 1840.





BOUDOIR.



THE Boudoir is of octagonal form, with dome-shaped ceiling, the decorations an imitation of those in the Alhambra.

Little need be said, by way of description, of the world-renowned palace of the Alhambra at Granada, of one of the rooms in which this boudoir is a faithful copy, executed from models brought from Spain by Mr. Brassey.

Gorgeous to a degree, recalling the description of Aladdin's Palace in the "Arabian Nights' Entertainments," the decoration of this famous edifice consists of stucco ornamentation, brilliant with the three primary colours, and enriched with gold. Interwoven geometrical patterns, and conventional flower designs; intricate fretwork, seemingly thrown haphazard, but, after all, following simple rules; pillars of white marble, richly stained glass, and the honeycomb stalactite-like pendentives of the roof, vie with each other—all, however, being harmoniously blended together in producing the richest effects of design, colour, and symmetry. Added to these the elegant forms of the characters of the Cufic alphabet, employed in the inscriptions which everywhere find their places on the walls, lend with their intricate convolutions a special and appropriate grace to the beauty of the Moorish architecture employed. These inscriptions (we speak not only of this apartment, but of those in the entire palace) are texts taken for the most part from the Koran, those most frequently recurring being, "Praise to God, His is the Power," "Thanks to God, His is the Majesty." In many cases the texts and inscriptions can be read, not only one way, but backwards and forwards, upwards and downwards. The walls of the apartments are divided by pillars in white onyx marble, and it is probable that these pillars were originally gilt, traces of gilding still being perceptible. But this, it may be said, is a disputed point. The pendentives from the dome-shaped roofs are composed of plaster prisms and ribs intersecting

in various patterns, with elaborate ornamentation in gold on red and blue grounds, the pendentives themselves being susceptible of innumerable combinations. (This system of pendentives came originally from Persia.) A lattice window over the door of this room gives light to the corridor leading to the apartments of the women, and from behind this these jealously-guarded inmates were accustomed to watch the festivities which took place in the magnificent halls below, but in which they were not permitted to join. In a few words, to sum up this short description, it may be said that, overladen with ornament and yet not overdone, gorged with colour, and yet not so as to pall on the senses, gilt almost upon gilding, and yet nowhere to excess, the Palace of the Alhambra will ever remain a monument of natural forms of the highest grace, enriched by the most lavish extravagance that art could suggest, typical of Oriental magnificence and repose, and of all that could delight a sensuous, barbaric, and withal cultivated taste.

805. FIREPLACE. The fireplace is imitated from a wall-fountain in the Court of Lions at the Alhambra.

806. EGGS (Three). Rhea, ostrich, and cassowary eggs.

807. VASE. Brown earthenware. *From Chanak-a-lesi, Dardanelles.*

The name of the town, which consists almost exclusively of potters' shops, signifies a "tower of pottery."

808. HORSE-SHOE. *Norwegian.*

809. PLATES (a pair). *Rhodian ware.*

810. TABLES (a pair). Small low coffee-tables of olive wood, inlaid with geometric patterns in mother-of-pearl and horn. *Turkish.*

811. BEADS. A string of blue Venetian glass beads.

812. PIPE (part of). The water-bottle of a narghileh, or hubble-bubble. Brass, enamelled with representations of domestic and hunting scenes. *Persian.*

Bought by Mr. Brassey, at Smyrna, from a travelling camel caravan.

813. SKELETON LEAVES. Two skeleton leaves of the prickly pear.

814. LAMPS (a pair). Brass; with three wicks, snuffers, extinguisher, &c. Copied from the antique.

815. VASE. Etruscan. From a tomb in the Maremma, and dug up in Mr. Brassey's presence during the progress of the railway works.
816. BOWL, OR CHATTY-POT. Gilt metal, embossed. *Indian.*
817. CHILD'S SLIPPERS (a pair). Red velvet, embroidered in gold. *Turkish.*
818. FLOWER VASES (a pair). The upper parts are formed of a single joint of bamboo, mounted on pedestals of bronze resting on silver turtles, and are partly overlaid with lac ornamentation, in highly raised gold, and small grotesque figures in chased bronze, which formerly decorated the scabbards of the swords of the Daimios. *Old Japanese.*
- These figures, of the kind described above, and other small ornaments of the same character, are, in consequence of the prohibition of general sword-wearing which has of late years come into force, often now found separately, or used to ornament other objects. Several will be found arranged in two cases on the first staircase gallery.
819. STAND. For holding pens. Ormolu, and red coral.
The red coral was dredged in 1871 at Bona, on the North Coast of Africa.
820. BLOTTING-BOOK. One of the covers of inlaid Indian work.
821. PAPER-KNIFE. The handle formed of the foot of a pet monkey from Malacca, belonging to Mr. Brassey. (1871.)
822. FLY-FLAPPERS (a pair). Horsehair. Made by the Rhodiahs, pariah natives of Ceylon.
823. CHAIN, with saw-bladed knife attached. Silver. *Albanian.*
824. BANNER-SCREENS (a pair). One, of silk, embroidered in coloured silks and gold; the other of crimson velvet, embroidered in gold. Both of Delhi work. *Indian.*
825. SMALL SCIMITAR, OR DAGGER. The hilt and sheath of silver, chased, and overlaid with filagree-patterned work. *Albanian.*

826. FAN. The sticks and mounts of horn, delicately and elaborately pierced and openworked, and partly gilt and painted, with a landscape in water-colours. Seventeenth century.

This fan belonged formerly to Lady Trelawney, Mrs. Brassey's great-grandmother, and is the same which appears in her portrait by Sir Peter Lely.

827. DIPPER. Cane, or bamboo. Used by the Cingalese Tamils.

828. RIDING-WHIPS (Two).

829. HANDSCREEN, in the shape of a small embroidered flag. *Tunisian.*

830. TRAY. Bronze. Filagree pattern and enamel. Kabyle work.

831. IDOLS. A pair of Hindoo idols. Brass, partly coloured with red. *Indian.*

832. GROUP. Figures of storks. Bronze. *Old Japanese.*

833. MEDALLION. Wood. Carved openwork, with indented border. Subject: The Crucifixion. *From Mount Athos.*

834. EWER. Brass, engraved with figures and foliage. *Algerian.*

835. GROUPS (a pair). Representing a native carriage drawn by two oxen, and containing two gentlemen of rank. Carved ivory. *Indian. From Bombay.*

836. VASES (a pair). Earthenware, painted and glazed, with a raised pattern. *From Chanak-a-lesi.*

837. JUGS (a pair). Grey and blue stoneware. *Spanish.*

838. IDOLS (a pair). Representing Buddha issuing from the lotus-leaf. Brass, enamelled, partly cloisonné. *Very old Chinese. From the Summer palace.*

839. PENDANT. A Turkish gold coin, set in a border of filagree pattern, with seed-pearls.

840. PLAQUE. Mother-of-pearl, carved in high relief with a camp scene.

Bought at Constantinople.

841. IDOL. White glazed porcelain. A figure of Buddha issuing from the lotus-flower, and holding a child in his arms. *Indian.*
842. BOXES (Three). Round. Gold avanturine lacquer, with the Tycoon's crest. *Japanese.*
843. BOX. Round. Black and gold lacquer. *Japanese.*
844. MARINER'S COMPASS. *Chinese*, very old.
845. ORNAMENTS. Silver and gilt, set with rough turquoises and other stones. *Circassian* and *Georgian*. From necklaces of slaves.
846. FIGURE. An archer. Ivory. *Indian*. From Bombay.
847. PIPE. Wood, the bowl lined with tin. *Fuegian*.
848. SAUCER. Fine white porcelain, painted with flowers. *Japanese*.
849. CUP. White porcelain. *Siamese*.
850. BASKET. Brass, partly openworked, damascened with gold and silver, and set with small turquoises. The body is ornamented with engraved arabesque ornamentation, and with medallions which are engraved with figure-subjects, four of which are repoussés. On the cover a head in solid brass, with double face. *Persian*.
851. IDOL. A gilt metal figure of Buddha, beneath a hanging triple canopy. *Siamese*.
This figure was smuggled away by some English officers at the time of the coronation of the last king of Siam.
852. ÉTAGÈRE. Black cane, or bamboo.
Brought from Canton in 1877.
853. RING. Made of a solid piece of red cornelian.
Taken by Sir Charles Napier from a native chief at the capture of the Cabool pass.
854. CUPS AND SAUCERS (Two). Porcelain, gilt inside, painted with figure-subjects. *Dresden*.
855. VASES (a pair). Cloisonné enamel (Kioto) on stands. *Japanese*.

856. SMALL SHRINE. Lacquered wood, with folding doors, containing a kami or idol. *Japanese.*
857. SMALL TRAY. Silver filagree. *Turkish.*
858. PIECE OF WHITE CORAL. Natural.
859. ROSARY. . Beads of porpoise teeth, stained mottled olive colour. From the Pigeon mosque, *Constantinople.*
860. BALL. Of a hairy substance. Picked up at Cephalonia.
861. SMALL GOURDS (Two). One mounted in silver as a scent-bottle. *Corsican.*

These gourds are in common use for a variety of purposes, there being little or no pottery.

862. BELLS (Two). Brass. Mule bells. *From Syria.*
Used in Mrs. Brassey's tent while travelling in the Holy Land.
863. PICTURES. Domestic scenes painted on silk. *Japanese.*
864. NECKLACE. Silver, hung with coins, with earring, and a flat-headed shawl-pin beaten out of a dollar. *South American Indian. From Buenos Ayres.*
The South American Indians, settled near Azul, manufacture some curious silver ornaments: enormous earrings, about three inches in diameter, and shawl-pins with a large flat silver plate on the top, the latter being used to fasten together the ends of their one garment, a rug, at the throat.
865. ROSARY. Green jade, with gold tassels.
866. ROSARY. Bone. *From Mount Carmel.*
867. ROSARY. Made of seeds, with a rude wooden cross.
From the Mount of Olives.
868. ORNAMENT. Heart-shaped rock crystal, cut and engraved.
Spanish.
869. LAMP. Earthenware. *From the island of Milo.*
870. CROSS. Silver. In the centre a crescent and cross conjoined. *Russian.*
871. NECKLACE. Gilt metal, with coloured glass stones and seed-pearls. *Oriental.*
872. MINIATURE DAGGER. Used at vendettas. *Corsican.*



873. CROSS. Wood, carved and mounted in silver gilt flagree on a stand, and adorned with small coloured stones and coral. With representations of the Passion, and figures of saints. Contained formerly a piece of the true cross. *From Mount Athos.*

874. SMALL BOTTLE. Pointed pear-shaped of green wood. Used for the application of kohl.

Given to Mrs. Brassey at Constantinople by the Princess Nazli.

875. CLASPS FOR BELT. Silver, parcel-gilt; the centres embroidered with seed-pearls. *Albanian.*

876. MINIATURE CLOCK. Ormolu and enamel, partly cloisonné, in Japanese style. Made by Lepecque, of Paris.

877. A SEA URCHIN. *Brought from the Arctic circle.*

878. CROSS. Silver, inlaid with glass mosaic in a geometrical pattern. From the mosque of Saint Sophia at Constantinople.

879. ABACUS. In a black ebony case, with silver markers on wires. *Chinese.*

Used for counting money.

880. BOAR'S FOOT. Mounted with a silver boar's head.

The boar shot in Tangiers in 1869.

881. NECKLACE, of fishbones. *Fuegian.*

882. MARINER'S COMPASS. Boxwood. *Chinese.*

883. INKSTAND AND PEN-CASE COMBINED. Brass, overlaid with filagree-patterned ornamentation, and inlaid with turquoises and red glass or enamel. *Arabic.*

884. FAN. Horn, with delicate openworked sticks, partly painted with forget-me-nots. *English.*

885. SPOON. Bone, carved from a reindeer's foot, and tied with reindeer sinews. *From the Arctic circle.*

886. VASE. Earthenware, painted. *Moorish.*

887. VASES (a pair). Porcelain. *Oriental.*

888. JUGS (a pair). Earthenware, painted. *Moorish.*
889. DAGGER. The handle and sheath of silver, chased. *Albanian.*
890. MACE, OR SMALL BATTLE-AXE. Iron, fifteenth century. *From Venice.*
891. GROTESQUE MONSTER. Wood painted. Purchased in Constantinople. *Originally from Bombay.*
892. SCREEN. Linen, painted with domestic scenes. *Japanese.*
893. BOOKSLIDE. Indian inlaid work.
894. CLOGS (a pair). Wood inlaid with a geometrical pattern in mother-of-pearl. *Oriental.*
895. CRYSTAL BALLS (Two). Used in the "Shintu" worship. One is mounted in silver. *Japanese.*
896. SEVERAL SPECIMENS OF JAPANESE PORCELAIN, INCLUDING CUPS, SAUCERS, TEAPOTS, ETC.
897. MILK JUG, TEAPOT, AND BOWL. Kioto ware in imitation of Satsuma. *Japanese.*
898. SMALL SAUCER. Chinese porcelain (*Kin-te-chin*).
899. CUP. Arita (Nagasaki) ware. *Japanese.*
900. TEAPOT. White eggshell porcelain, painted with figures. Owari. *Japanese.*
901. SAKI BOTTLES (Two). Owari. *Japanese.*
902. VASE. Square-shaped *Kin-te-chin*. *Chinese.*
903. SMALL TEAPOT. Biscuit. Owari. *Japanese.*
904. SMALL TEAPOT. Kioto. *Japanese.*
905. TEAPOTS (Two). Mottled, unglazed porcelain. Nagoya. *Japanese.*
906. CANDLESTICKS (pair). Kioto. *Japanese.*
907. SAKI CUPS (Two). Red lacquer with landscape and plants in gold. *Japanese.*
908. WHALES' TEETH. A string of whales' teeth.
909. CLOCK, in form of a camel. *French.*
910. HORSE-SHOE. *Syrian.*

911. TOWEL. Linen. Embroidered in coloured silks and gold.
Turkish.

912. VASES (a pair). Porcelain. *Japanese.*

913. CASKET. Sandalwood. The lid and sides carved with domestic scenes in high relief. *Chinese.*

914. PAPER WEIGHT. Soapstone, carved with grotesque subjects, and partly coloured. *Japanese.*

915. SHELL. Carved in relief with subjects from the Passion.
From Bethlehem.

916. FANS. Peacocks' feathers.

Bought at a bazaar in Cairo, at the same time that the empress of the French was buying some of the same, during her visit to Egypt for the opening of the Suez canal in 1869.

917. PORTRAITS. Photographs of T.R.H. the Prince of Wales, the Duke of Edinburgh, and Prince Leopold. Given by them to Mrs. Brassey, and mounted in Ning Po frames.

918. VASES (pair). Oriental. Height, 12 in.

919. HEARTH-RUG. A prayer-carpet from Constantinople.

920. MOCASSINS. *North American Indian.*

921. MOCASSINS. *Finnish. From Lapland.*

922. ROPE CHARM.

Given to Mrs. Brassey by a Bedouin Arab in the Holy Land, 1869.

923. BEADS. String of beads. *From the Sandwich islands.*

924. NECKLACE. Shells. *From Mount Carmel.*

925. NECKLACE, white and blue, with mother-of-pearl cross.
From Bethlehem.

926. SANDALS (pair). *Japanese.*

927. CHOPSTICKS (a pair). Wood. *Chinese.*

928. WHIP-HANDLE. Solid silver. *South American.*

929. BRACKETS. Painted wood, imitation Mauresque.

930. VASES. (Three conjoined.) Coarse earthenware of a yellowish-brown colour, with a slight vitreous glaze and rude pattern. *Kabyle Arab.*

931. CAP. Conical-shaped, embroidered in silk. *Persian.*

932. FRAGMENT OF EARTHENWARE VASE, with a large piece of sponge growing on it.

The lace round the arches of this room is old Greek cutwork, or rather old conventual lace of Italy, often known by the former name, the original of what is now known as lace.





CURIO ROOM.

933.



OLAR BEAR. *From the Arctic regions. (Cruise of the "Sunbeam," 1874.) Height, 7 ft.*

934. BASKETS. Various kinds in straw, mostly Arama work. *Japanese.*

935. BOXES. Inlaid straw-work, cane, and porcupine quill. *From Ceylon, Japan, and South Seas.*

936. SANDALS. *Japanese.*

937. RAG DOLLS. *Esquimaux.*

938. GOURDS. Used in Tahiti as water-bottles and for other domestic uses.

939. CANOE. Made from the hollowed out trunk of a tree. *From Maitea, South Sea islands. Length, 8 ft.*

940. MODEL OF A CANOE. Made of bark. *Fuegian.*

941. CRUET STAND. Arama work. *Japanese.*

942. ABACUS, or counting board. *Japanese.*

943. HATS. Various kinds of straw, palm leaf, and arrow-root fibre. *Tahitian.*

944. HAT. *Malay.*

945. GOURDS. Used for sauce-boats. *Tahiti.*

946. PIECES OF ALOE-FITE.

- ✓ 947. BANANA LEAF. Used as a case for keeping oo and mamo feathers. *From Honolulu.*
- 948. MODEL OF A TABOGGIN. *Canadian.*
- 949. PILLOWS (Two). *Japanese.*
- 950. DOG (Stuffed). "Vic," a favourite terrier.
- 951. BALER. Banana leaf. *Malay.*
- 952. OPIUM PIPES (Two). *Chinese.*
- 953. RAIN-CLOAK. *Japanese.*
- ✓ 954. REVA-REVA. *From Mahaena, Tahiti.*
 Reva-reva is an ornament resembling plumes of feathers, and is made from the inner pith of the young shoots of the cocoa-nut tree. It is rather expensive, as it can only be procured by the destruction of the tree, and is in consequence usually worn only by chiefs and persons of distinction.
- ✓ 955. VANILLA PODS. *From Tahiti.*
- ✓ 956. PEARL SHELLS. *From Tahiti.*
- ✓ 957. PULU, or tree fern wool. *From Kilauea, Hawaii.*
 Pulu is a soft silky brown substance that covers the young fronds of the fern trees. It is used for stuffing mattresses and cushions.
- 958. UMBRELLAS. *Japanese.*
- 959. HORSE'S TAIL. Tail of "Delight," a favourite horse.
- ✓ 960. PARIEUS. Native dress stuffs. *South Sea islands.*
- 961. CUP. Terra cotta with imperial arms. *Brazilian pottery.*
 Height, 8 in.
- 962. CHAMOIS SKIN AND HORNS.
- 963. EMU SKIN. *Australia.*
- 964. WILD BOAR SKIN. *Tangiers.* ("Meteor," 1874.)
- 965. FOX SKIN. *Norwegian.*
- 966. MATS. Split bamboo; used for covering rice. *Japanese.*
- 967. PURSE. Snake-skin.
- 968. HEAD OF AN ALBATROSS. (Crnise of "Sunbeam," 1876.)
- 969. TEAPOT. Blue and white Owari porcelain, with two handles. *Japanese.* Height, 8 in.; width, 12 in.
- 970. HIBATCHI. A kind of *chaufferette* used by the Japanese.

- 971. CUPS. Coarse glazed earthenware. *Malay.*
- 972. CANDLES. Joss-house candles. *Chinese.*
- 973. SAKI WHISK. *Japanese.*
- 974. PIECE OF CHARRED WOOD. Used in Japan for cremation.
- 975. TUBE OF A NARGHILEH (Turkish pipe).
- 976. NARGHILEH WATER-BOTTLE. Iron damascened with silver.

Indian.

- 977. ABACUS (Counting board). *Chinese.*
- 978. HATCHET. Wood. *South Sea islands.*
- 979. SPEARHEAD. Bone, serrated. *South Sea islands.*
- 980. PIECE OF SUGAR-CANE.
- 981. TAPPA CLOTH, and instruments for making and stamping it. (See No. 744.)
- 982. POWDER FLASK. *African.*
- 983. MIRRORS, for trading with savages.
- 984. CREEPERS. *Rio Janeiro.*
- 985. CORK-BARK. *Rio Janeiro.*
- 986. HORSE-SHOES. *Japanese.*
- 987. CANDLE NUT. *South Seas.*
- 988. JOSS-STICKS. *Chinese.*
- 989. ENGRAVING ON LINEN. *Russian.*
- 990. PLATEAU, in the rough state, prepared for lacquering and partly lacquered with a plant, a skull and cross-bones in gold. *Japanese.*
- 991. FIDDLE. *Japanese.*
- 992. MOCASSIN OF REINDEER SKIN. *Lapland.*
- 993. CANDLESTICK. *Lisbon ware.*
- 994. 'ADZE. Stone. *Hawaiian archipelago.*
- 995. SKULL CAP. *Malay.*
- 996. MODEL OF AN OUTRIGGERED SURF BOAT. *Cingalese.*
- 997. WAR CLOAK. *South Sea islands.*
- 998. RUG. Opossum skin. *Australia.*
- 999. RUGS. Rhea or ostrich feathers. *South America.*

1000. PAPER LANTERNS. *Japanese.*
 1001. BOARD AND Mallet, for preparing curry stuffs. *Malay.*
 1002. SPOONS (Two). *Malay.*
 1003. POT, for cooking rice, with stand. Brass. *Malay.*
 1004. MACHINES, for scraping cocoa-nut for curry. *Malay.*
 1005. SHOES (a pair). *Malay.*
 1006. MONEY BOARD. *Chinese.*
 1007. PESTLE AND MORTAR, for pounding sree or betel-nut. *Malay.*
 1008. BAGS, for storing rice. *Malay.*
 1009. COINS. *Malay.*
 1010. EARTHENWARE POTS. *Malay.*
 1011. COMB. Made of "pisang" (banana). *Malay.*
 1012. CUTTER. Brass. Used in preparing betel-nut. *Malay.*
 1013. SPEARHEAD. *Malay.*
 1014. JAPANESE DINNER TABLE. A low table fitted complete with trays and saki cups. Black and red lacquer. *Japanese.*
 1015. VASES (Two), small, bottle-shaped. Blue and white porcelain. *Japanese.*
 1016. SAKI CUPS (Two). Blue and white porcelain. *Japanese.*
 1017. CABINET. Containing feather rugs and Kahilis from Honolulu, Sandwich islands.

Kahilis are plumes of feathers used on State occasions, and usually accompanying personages of distinction. The finest, and those appertaining to the highest rank, are of black oo feathers mounted on tortoise-shell or ivory handles. *Many specimens of Hawaiian, etc., etc., etc., etc., etc., etc., etc., but it does not*

1018. CASE, CONTAINING:— *almost in the catalogue.*
1. Scemmering's Pheasant (*Lophopporus Impeyanus*). *India.*
 2. Fire-backed ditto (*Phasianus, versicolor*). *Malacca.*
 3. Malay partridge (*Caccabis Malayensis*). *Malacca.*
 4. " quail.
 5. White cock (*Gallus bankiva*). *Japan.*
 6. Boatswain Gull or Tropic bird. *Pacific.*
 7. Fulmer's petrel (*Fulmarus glacialis*). *Pacific.*
 8. Cape pigeon or petrel (*Daption Capensis*). *Pacific.*

- 9. Grey petrel (*Procellaria roulensis*). *Pacific*.
- 10. Spur-winged plover on eggs (*Hoplopterus spinosus*). *Egypt*.
- 11. Ruby-breasted humming-birds (*Trochilus*, sp.). *South America*.
- 12. Goatsucker (*Podargus humeralis*). *Australia*.
- 13. Jacare, hinder half, on stand.
- 14. Scaly manis.
- 15. Marmots, sp.
- 16. Marmoset.
- 17. Cloak made from the bark of the cocoa-nut palm. *Bonafe, Ascension island*.
- 18. Model of fishing canoe, with paddles and fishing spear. *Fuegian*.
- 19. „ a canoe, with paddles and plaited cordage. *Fuegian*.
- 20. „ double canoe, with triangular sails, the position of the canoes being reversed end to end. *South Seas*.
- 21. Bow and arrows. *Fuegian*.
- 22. Small models of animals and birds. *Japanese*.
- 23. Pouches made from the feet of an Indian buffalo.
- 24. Fans. Pheasant feathers (*Phasianus argentea*).





CATALOGUE OF GEOLOGICAL SPECIMENS,
MINERALS, FOSSILS, SHELLS,
CORALS, AND OTHER
SCIENTIFIC OBJECTS.





CATALOGUE OF GEOLOGICAL SPECIMENS AND
OTHER SCIENTIFIC OBJECTS.



UPPER GALLERY.

CASE A. UPPER PART.

1.



- BOTTLE containing hermit crab, chitons, &c. *Tahiti.*
2. " " Hydrophis (sea snake). *South Seas.*
3. Dolium galea. *Mediterranean.*
4. Argonauta argo. *Mediterranean.*
5. Triton variegatus. *Tahiti.*
6. Voluta cymbium. *Indian Ocean.*
7. Nautilus pompilius (uncoated). *Indian Ocean.*
8. " " in its natural state. *Indian Ocean.*
9. Pteroceros lambis. *Tahiti.*
10. " chiragra. *Tahiti.*
11. Bottle containing scolopendra gigas and lizard. *South Seas.*
12. " " chætodons. *China.*
13. Strombus tricornis. *Red Sea.*
14. Echinus without spines. *Teneriffe.*
15. " purpureus. *Teneriffe.*
16. " brevispinosus. *Teneriffe.*
17. " mammillatus. *Japan.*
18. Pinna attenuata. *Sandwich Islands.*
19. Carapace of red spotted Crab. (Carpilius maculatus.) *Tahiti.*
20. Haliotis gigantea. *Corea.*

21. *Haliotis discus* (uncoated). *Corea.*
22. *Cypræa mappa*. *Indian Ocean.*
23. „ *mauritiana*. *Indian Ocean.*
24. „ *tigris*. *Indian Ocean.*
25. *Comus textile*. *Honolulu.*
26. „ *Hebræus*. *Indian Ocean.*
27. „ *miles*. *Indian Ocean.*
28. *Cassis vibex*. *Indian Ocean.*
29. *Tridacna elongata*. *Hao Island.*
30. *Dolium pomum*. *Indian Ocean.*
31. *Turbo petholatus*. *Hao Island.*
32. Flying Fish (*Exocoetus volitans*). *Pelagic.*
33. *Pecten pallium*. *Australia.*
34. „ *varius*. *Britain.*
35. *Solen siliqua*. *Britain.*
36. *Tridacna gigas*. *South Sea islands.*
37. Bottles containing Japanese carp. *Japan.*
38. *Murex regius*. *Indian Ocean.*
39. *Cassis tuberosa*. *Indian Ocean.*
40. *Cymbium melo*. *Macao, China.*
41. *Cypræa argus*. *Indian Ocean.*
42. *Triton anus*. *Indian Ocean.*
43. Bottle containing cotton-pod and leaf, areca nut, nutmeg, &c. *Pont de Galle, Ceylon.*
44. Bottle containing Tree frog, &c. *Pont de Galle, Ceylon.*
45. *Lepas anatifera*. *Japan (?)*.
46. Horse mussel (*Mytilus modiolus*), with polyzoa and balani. *Japan.*
47. *Gorgonia*, sp. *Japan.*
48. *Flustra*, sp. *Britain.*
49. Skin of serpent (cast off). *South Seas.*
50. *Echinanthus explanatus*. *Malta.*
51. Cross made of bright coloured feathers. *From Tahiti.*
52. *Meleagrina margaritacea*. *Maitea, South Seas.*
53. *Spondylus varians*. *Tahiti.*
54. *Cymba diadema*. *Indian Ocean.*
55. *Cypræa testudinaria*. *Indian Ocean.*
56. „ *lynx*. *Indian Ocean.*
57. „ *caurica*. *Indian Ocean.*
58. „ *exanthema*. *Indian Ocean.*
59. „ *tigris* (uncoated). *Indian Ocean.*
60. „ *talpa*. *Indian Ocean.*
61. *Pteroceros chiragra*. *Tahiti.*

- 62. *Conus marmoreus*. *Singapore*.
- 63. „ *literatus*. *Singapore*.
- 64. *Strombus Lihuanus*. *Isle of Lihu*.
- 65. *Helix melanostoma*. *Ceylon*.
- 66. *Balanus ovularis*. *Straits of Magellan*.
- 67. *Operculæ of Turbo petholatus*. *South Seas*.

SHELLS.

CASE B. LOWER PART.

- 68. *Argonauta tuberculosa*. *Indian Seas*.
- 69. *Buccinum undatum*. *Britain*.
- 70. „ *antarcticum*. *Patagonia*.
- 71. *Dolium maculatum*. *Indian Seas*.
- 72. *Cassis sulcosa*. *Mediterranean Sea*.
- 73. *Rapa papyracea*. *Tahiti*.
- 74. *Triton tuberosus*. *Tahiti*.
- 75. *Purpura lapillus*. *Britain*.
- 76. *Pisania gummata*. *Panama*.
- 77. *Nassa reticulata*. *Britain*.
- 78. *Ricinula arachnoides*. *Indian Seas*.
- 79. *Oliva erythrostoma*. *Indian Seas*.
- 80. „ *undata*. *Indian Seas*.
- 81. „ *tremulina*. *Indian Seas*.
- 82. „ *agaronia*. *Indian Seas*.
- 83. „ *orisans*. *Indian Seas*.
- 84. *Voluta Magellanica*. *Straits of Magellan*.
- 85. *Mitra speciosa*. *Capul*.
- 86. *Columbella mercatoria*. *West Indies*.
- 87. „ *ovulata*. *Red Sea*.
- 88. „ *sp.* *Red Sea*.
- 89. „ *marmorata*. *Red Sea*.
- 90. „ *sp.* *Red Sea*.
- 91. *Natica straminea*. *Indian Ocean*.
- 92. „ *brunnea*. *Indian Ocean*.
- 93. *Terebra cerithina*. *Fiji*.
- 94. „ *cærulescens*. *Fiji*.
- 95. „ *dimidiata*. *Tahiti*.
- 96. „ *crenulata*. *Australia*.
- 97. *Conus literatus*. *Indian Seas*.

98. *Conus capitaneus*. *Manilla.*
99. „ *vexillum*. *Indian Ocean.*
100. „ *catus*. *Tahiti.*
101. „ *fastigiatus*. *Indian Seas.*
102. „ *tulipa*. *Indian Seas.*
103. „ *Hebræus*. *Indian Seas.*
104. „ *pulicarius*. *Indian Seas.*
105. „ *vermiculatus*. *Indian Seas.*
106. *Marginella bullatus*. *Bahia.*
107. *Strombus*, sp.
108. „ *pulchellus*. *Pacific.*
109. „ *Lamarckii*. *Pacific.*
110. „ *floridus*. *Hawaiian Isles.*
111. *Aporrhais pes-pelican*. *Britain.*
112. *Cypræa lynx*. *Indian Seas.*
113. „ *caput-serpentis*. *Indian Seas.*
114. „ *histrio*. *Indian Seas.*
115. „ *Arabacula*. *Indian Seas.*
116. „ *carneola*. *Indian Seas.*
117. „ *talpa*. *Indian Seas.*
118. „ *caurica*. *Indian Seas.*
119. „ *moneta*. *Indian Ocean.*
120. „ *vitellus*. *Indian Ocean.*
121. „ *erosa*. *Indian Ocean.*
122. „ *asellus*. *Indian Ocean.*
123. „ *exanthema*. *Indian Ocean.*
124. „ *helvola*. *Indian Ocean.*
125. „ *Isabella*. *Indian Ocean.*
126. „ *irrorata*. *Tahiti.*
127. „ *poraria*. *Tahiti.*
128. „ *cicercula*. *Tahiti.*
129. „ „ *Tahiti.*
130. „ discoloured by age. *Orange Sea.*
131. *Trivia Madagascariensis*. *Indian Seas.*
132. „ *Europea*. *Britain.*
133. *Eburna zelanica*. *Indian Seas.*
134. *Cerithium aluco*. *Philippines.*
135. „ *nudum*. *Moluccas.*
136. *Melania*, sp. *Red Sea.*
137. „ *corrugata*. *Red Sea.*
138. „ sp. *Red Sea.*
139. *Melanopsis costata*. *Red Sea.*

- 140. *Phasianella eulimoides*. *Australia*.
- 141. *Littorina rudis*. *Britain*.
- 142. „ *obtusata*. *Britain*.
- 143. „ *pulchra*. *Australia*.
- 144. *Turbo pica*. *Indian Seas*.
- 145. „ sp. covered with a stony seaweed or nullipora.

Operculæ of various species of *Turbo*, viz. :—

- 146. *T. setosus*. *South Seas*.
- 147. *T. petholatus*. *South Seas*.
- 148. *T. argyrostoma*. *South Seas*.
- 149. *T. lamellosus*. *South Seas*.
- 150. *Trochus magus*. *Britain*.
- 151. „ „ (cleaned). *Britain*.
- 152. „ *cinerarius*. *Britain*.
- 153. *Rotella zelanica*. *Philippine Islands*.
- 154. *Nerita polita*. *Indian Ocean*.
- 155. „ *plicatus*. *Indian Ocean*.
- 156. „ *picea*. *Sandwich Isles*.
- 157. *Amalthea acuna*. *Japan*.
- 158. *Patella*, sp. *Magellan's Straits*.
- 159. „ *æana*. *Magellan's Straits*.
- 160. „ sp.
- 161. *Haliotis* Midæ. *Japan*.
- 162. *Chiton magellanicus*. *Magellan's Straits*.
- 163. *Philine aperta*. *Britain*.
- 164. *Atys* (naucum ? young).
- 165. *Serpula*, sp.
- 166. *Vermetus Bivonæ*. *S. Europe*.
- 167. *Helix serpentina*. *Egypt*.
- 168. „ sp. *Egypt*.
- 169. „ sp. *South Europe*.
- 170. „ *hæmastoma*. *Ceylon*.
- 171. *Zonites*, sp. *South Europe*.
- 172. *Bulimus*. *Rosario*.
- 173. *Achatinella pulcherrima*. *Sandwich Isles*.
- 174. „ *brevis*. *Sandwich Isles*.
- 175. „ *splendida*. *Sandwich Isles*.
- 176. „ *Dunkeri*. *Sandwich Isles*.
- 177. „ *marmorata*. *Sandwich Isles*.
- 178. „ *virgulata*. *Sandwich Isles*.
- 179. „ *variabilis*. *Sandwich Isles*.
- 180. „ *acuta* (?). *Sandwich Isles*.

181. *Achatinella turrata*. *Sandwich Isles.*
182. " *mustelina*. *Sandwich Isles.*
183. " *rosacea*. *Sandwich Isles.*
184. " *porphyra*. *Sandwich Isles.*
185. " *magna*. *Sandwich Isles.*
186. " *violacea*. *Sandwich Isles.*
187. " *vulpina*. *Sandwich Isles.*
188. " *marmorata*. *Sandwich Isles.*
189. *Amastrea tristis*. *Sandwich Isles.*
190. " " *Sandwich Isles.*
191. " *sp.* *Sandwich Isles.*
192. *Laminella picta*. *Sandwich Isles.*
193. *Frickella amena*. *Sandwich Isles.*
194. *Newcombia plicata*. *Sandwich Isles.*
195. *Auriculella auricula*. *Sandwich Isles.*
196. *Partulina perdix*. *Sandwich Isles.*
197. " *(var)*. *Sandwich Isles.*
198. *Partula Otaheitian*. *Sandwich Isles.*
199. *Limnæa auricularia*. *Britain.*
200. " *stagnalis*. *Britain.*
201. Carapace of Crab. *Indian Ocean.*
202. *Ophiothrix cheneyi*. *Indian Ocean.*
203. *Tellina radiata*. *West Indies.*
204. " *solidula*. *Britain.*
205. " *lingua-felis*. *Brazil.*
206. *Capsa rugosa*. *Brazil.*
207. " *Brasiliensis*. *Brazil.*
208. *Solen vagina*. *Britain.*
209. *Sanguinolaria livida*. *West Indies.*
210. *Tapes virgineus*. *Britain.*
211. " *pullastra*. *Britain.*
212. *Venus puerpera*. *Indian Ocean.*
213. " *zonaria*. *Indian Ocean.*
214. *Lucina borealis*. *Britain.*
215. " *divaricata*. *Britain.*
216. *Cardium rusticum*. *Britain.*
217. *Lævicardium oviputamen*. *Indian Ocean.*
218. *Cardita guineaica*. *Indian Ocean.*
219. *Chama*. *Mauritius.*
220. *Gryphæa*. *Mauritius.*
221. *Unio*, polished.
222. *Pectunculus*. *China.*

- 223. *Arca granosa*. *Indian Seas*.
- 224. *Mytilus* with pearls. *Magellan's Straits*.
- 225. „ *Magellanicus*. *Magellan's Straits*.
- 226. „ *Patagonicus*. *Magellan's Straits*.
- 227. *Spondylus*. *Indian Seas*.
- 228. *Pecten russatus*. *Hawaiian Isles*.
- 229. *Anomia ephippium*. *Britain*.

ROCKS, &c.

- 230. Mosaic tessellated pavements. *Rome and Pompeii*.
- 231. Porphyry, green. *Rome*.
- 232. „ (rosso antico). *Rome*.
- 233. Dust from Diomed's Villa. *Pompeii*.
- 234. Veined marble. *Rome*.
- 235. Floral subject. *Taormina*.
- 236. Terracotta female head. *Cilicia*.
- 237. Pottery. *Milo*.
- 238. „ *Taormina*.
- 239. White Marble. *Ephesus*.
- 240. „ „ Temple of Victory. *Athens*.
- 241. „ „ *Athens*.
- 242. „ „ *Milo*.
- 243. „ „ *Pompeii*.
- 244. Red Marble. *Calera*.
- 245. Brecciated limestone. *Calera*.
- 246. „ polished. *Calera*.
- 247. Red Limestone. }
- 248. White „ } *Localities uncertain*.
- 249. „ „ *Milo*.
- 250. „ „ *Butrinto*.
- 251. Foraminiferal Limestone. *Bristol*.
- 252. Limestone perforated by annelids. *Cephalonia*.
- 253. Slate, green. *Wales*.
- 254. „ purple. *Wales*.
- 255. „ taken from the bed of the River St. Lawrence, on the site of
No. 1 Pier of the Victoria Bridge.
- 256. Flint pebbles.
- 257. Sandstone pebbles.
- 258. Felspathic rock.
- 259. Quartz rock.
- 260. „ conglomerate.

- 261. Dolomite coloured by copper.
- 262. Clay ironstone.
- 263. „ in nodules.
- 264. Green serpentine.
- 265. Ironstone. *Cleveland.*
- 266. Stalactite (carbonate of lime).
- 267. Coloured sandstone. *Milo.*
- 268. Greenstone. *Mondania.*
- 269. „ pebble.
- 270. Chlorite.
- 271. Pebbles : quartz, carnelian, &c. *Egypt.*
- 272. Basalt. *Egypt.*
- 273. Syenite, Pompey's pillar. *Alexandria.*
- 274. Green claystone porphyry.
- 275. Chlorite schist. *Greece.*
- 276. Mica schists. *Greece.*
- 277. Alabaster. *Egypt.*
- 278. Shelly conglomerate. *Egypt.*
- 279. Basaltic trap. *Greece.*
- 280. „ tuff.
- 281. Trap rock. *Chios.*
- 282. Basaltic trap. *Smyrna.*
- 283. Trap and basalts containing Olivine, &c.

SEDIMENTARY ROCKS.

- 284. Sands and limestones containing organic remains from the Desert of Atacama. *Chili.*
- 285. Fresh-water limestone. *Isle of Wight.*
- 286. Shelly clay. *Hordwell.*
- 287. Bognor rock. *Bognor.*
- 288. Shelly clay. *Woolwich.*
- 289. „ marble. *Purbeck.*
- 290. „ limestone. *Isle of Portland.*
- 291. Calcareous grit. *Yorkshire.*
- 292. Inferior oolite. *Yorkshire.*

MINERALS.

- 293. Flint, the cavities lined with small crystals of amethystine quartz.
- 294. „ „ „ crystals.
- 295. Quartz, in hexagonal pyramids with truncated bases. *Bristol.*

296. Quartz, in doubly terminated crystals, upon "kidney" hæmatite.
Cleator Moor, Cumberland.
297. „ coloured by iron.
298. „ partly coloured by iron.
299. „ in long acicular prisms truncated at the apex, colour pink,
base chlorite. *St. Gothard.*
300. „ with adularia. *St. Gothard.*
301. „ in loose crystals, some containing chlorite.
302. „ clear crystals penetrating each other. *Cornwall.*
303. „ rock crystal prism, much rolled.
304. „ massive.
305. „ rock, some of the planes of the crystals being enlarged at the
expense of others.
306. „ in prisms, less clear.
307. „ small group. *Snowdon.*
308. „ faceted stone (Isle of Wight diamond).
309. „ after fluor spar.
310. Chocanites, silicified in an agatic base. *Sussex.*
311. Chalcedonic agate.
312. Agates, polished sections.
313. „ various sizes.
314. Jasper agates.
315. Fortification agates.
316. Red-jasper surrounded by closely set lines of red and white chalcedony.
317. Brown jasper. *Egypt.*
318. Red jasper. *Baden.*
319. Flint, tabular, alternately black and white.
320. Stalagmite, polished. *Gibraltar.*
321. „ polished.
322. „ polished. *Somersetshire.*
323. „ (Bacon stone). *Sussex.*
324. Calcite in minute, closely crowded, honey-coloured crystals.
325. „ „ „ „ „ another
variety.
326. „ in minute efflorescent masses.
327. „ irregularly crystallized. *Crediton, North Devon.*
328. „ in small scalenohedral crystals, with lead, &c. *Derbyshire.*
329. „ in large separate scalenohedral crystals. *Derbyshire.*
330. „ showing the rhombohedral cleavage, and powers of double
refraction.
331. „ tufa, investing mosses and other plants.
332. „ portions of large crystals.

333. Calcite turned as ornaments (eggs).
 334. „ a portion of a septaria, the nucleus being clay ironstone.
Norfolk.
 335. Selenite in small crystals.
 336. „ in its normal form.
 337. Fibrous gypsum. *Durdlestone Bay.*
 338. Arragonite, fibrous.
 339. „ botryoidal upon Dolomite.
 340. „ „ in a globular concretion.
 341. Pearl spar, with dolomite and malachite.
 342. Satin spar.
 343. Fluor spar turned as eggs, of various colours. *Derbyshire.*
 344. „ massive, polished, the Blue John of the miners. *Castleton, Derbyshire.*
 345. „ spar, section showing the irregular crystallization of the cubic forms.
 346. „ in green crystals. *Durham.*
 347. „ in small white crystals, partly coated with iron and pearl spar.
 348. Sections of an ammonite, the chambers being filled with crystals of quartz, calcite, and dolomite. *Oxford Clay.*
 349. Barytes, massive, flesh red, and polished.
 350. „ stalagmitic, massive and polished.
 351. „ (“cawk”) with blende and fluor spar.
 352. Natrolite. *N. Ireland.*
 353. Stilbite. *N. Ireland.*
 354. Green serpentine. *Cornwall.*
 355. Augite crystals. *Etna.*
 356. „ (oblique). *Elbogen, Bohemia.*
 357. Lignite. *Yorkshire.*
 358. A large rolled mass of green jaspery quartz. *Grecian Archipelago.*
 359. Lavas in various stages of consolidation, porous, pumiceous, vesicular, basaltic, stalactitic, glassy, and reburnt, brought from *Kileaua, Sandwich Isles*, by Mrs. Brassey.
 360. „ obsidian, vesicular, and the fine hair-like form, called *Pele's* hair, after the native goddess of the volcano. *Same locality.*
 361. „ enclosing coins Ditto.
 362. Wood converted into charcoal Ditto.
 363. Native sulphur. *Kileaua.*
 364. Pumice. *Peak of Teneriffe.*
 365. Obsidian. *Teneriffe.*
 366. Slag (an artificial glassy lava).
 367. Native sulphur. *Teneriffe.*

368. Cannel coal. *Wigan*.
 369. Mineral charcoal. *Barnstaple*.
 370. Native salt. *El Kantara, Saharan Desert*.

METALS.

371. Lead, sulphide of, or galena, massive, embedded in "cawk." *Derbyshire*.
 372. " " in cubical crystals. *Derbyshire*.
 373. " " in dodecahedral crystals. *Derbyshire*.
 374. " " in minute arborescent crystals. *Derbyshire*.
 375. " " with blende. *Derbyshire*.
 376. Zinc, sulphide of, or "blende," with fluor spar and barytes in thin plates or tabulæ.
 377. " sulphide of, with copper.
 378. " " with calcite. *Derbyshire*.
 379. Pyrolusite (manganese ore). *Hartz Mountains*.
 380. Native arsenic. *Andreasberg, Hartz Mountains*.
 381. Copper pyrites, yellow passing into peacock ore. *Cornwall*.
 382. " " in minute crystals. *Devonshire*.
 383. " " crystallized.
 384. " " with blende in a quartz matrix.
 385. " bornite or purple copper.
 386. " black (copper glance).
 387. " a fused ingot.
 388. " silicate of ("Chrysocolla"). *Cumberland*.
 389. " carbonate of ("malachite").
 390. " " blue and green, in an earthy matrix.
 391. Franklinite. *New Jersey, U.S.A.*
 392. Iron clay ironstone.
 393. " sand cemented by iron peroxide. *Sussex*.
 394. " clay ironstone nodules, polished, the beetle-stone of the miners.
 Wales.
 395. " " with remains of shells.
 396. " " with dendritic markings. *Italy*.
 397. " limonite, yellow ochre. *Haslemere, Sussex*.
 398. " " *Haslemere, Sussex*.
 399. " " red ochre. *Credition*.
 400. " hæmatite (iron oxide), reniform. *Lancashire*.
 401. " pyrites, sulphide of iron in cubes and cubical masses.
 402. " " sulphide of iron in green slate. *N. Wales*.
 403. " " in a mammillated mass.

- 404. Iron pyrites, with galena.
- 405. „ „ rounded masses (marcasite). *Kent.*
- 406. „ „ radiated. *Kent.*
- 407. „ menaccanite (titaniferous iron). *Cape de Verde.*

CASE B.

- 1. Seaweed. *Tahiti.*
- 2. Isis, sp. *Pacific.*
- 3. Sertularia, sp. *Britain.*
- 4. Gorgonia rubra. *Australian Seas.*
- 5. Maia, sp. *Puerto Bueno. Straits of Magellan.*
- 6. Stand with Gorgonia flexuosa and a striped Chætodon.
- 7. Madrepora aspera. *Manilla.*
- 8. „ pustulosa. *Manilla.*
- 9. Pocillopora acuta. *Manilla.*
- 10. Turbo setosus. *Hao Island.*
- 11. Echinus mammillatus. *Japan.*
- 12. Pectunculus rubens. *China.*
- 13. Seaweeds, &c. *Britain.*
- 14. Spondylus varians. *Tahiti.*
- 15. Pinna Strangei. *Sandwich Isles.*
- 16. Nautilus pompilius. *Indian Seas.*
- 17. Cymba diadema. *Indian Seas.*
- 18. Pocillopora brevicornis. *Fiji.*
- 19. Placuna placenta. *Indian Seas.*
- 20. Stylaster sanguinea. *Australia.*
- 21. Dendrophyllia nigrescens. *Japan.*
- 22. Turbo pica. *Moluccas.*
- 23. Tridacna squamosa. *Pacific.*
- 24. Stylophora Danaï. *Manilla.*
- 25. Tridacna elongata. *South Seas.*
- 26. Operculæ of various species of Turbo. *South Seas.*
- 27. Distichopora coccinea. *Australia.*
- 28. Carapace of Edible Crab (Carpilius maculatus). *Tahiti.*
- 29. Cassis rufa. *Indian Ocean.*
- 30. Turbo argyrostoma. *Pacific.*
- 31. Harpa articularis. *Indian Ocean.*
- 32. Fungia Ehrenbergii. *Indian Ocean.*
- 33. Conus literatus. *Indian Ocean.*

CASE C.

34. *Hyalonema Sieboldii* (Glass Rope Coral). *Japan*.
35. *Balanus ovularis*. *Straits of Magellan*.
36. *Halichondria panicea*. *Britain*.
37. *Corallum rubrum*. *Bona, Sicily*.
38. *Tridacna elongata*. *Pacific*.
39. *Antipathes virgata*. *Red Sea*.
40. *Turbo argyrostoma*. *Pacific*.
41. „ *setosus*. *Pacific*.
42. „ „ with operculum. *Pacific*.
43. *Lithodes antarcticus*. *Sandy Point, Straits of Magellan*.
44. *Madrepora plantaginea*. *Manilla*.
45. *Pocillopora brevicornis*. *Manilla*.
46. *Merulina ampliata*. *Manilla*.
47. *Limulus* (King Crab). *Japan*.
48. *Spondylus Wrightianus*. *Australia*.
49. *Haliotis gigantea*. *Corea*.
50. Stand of *sertulariæ*, corals, &c.
51. *Melobesia polymorpha*. *Corea*.
52. *Euplectella speciosa*. *Cebu, Philippines*.
53. *Argonauta argo*. *Mediterranean Sea*.
54. *Cypræa aurantia*. Orange Cowry. *Sandwich Isles*.
This beautiful shell is worn by the chiefs as an ornament, and is extremely rare.
55. *Fasciolaria fusiformis*. *China*.
56. Operculæ of *Turbo lamellosus*.
57. *Pinna nobilis*. *Mediterranean Sea*.
58. „ *squamosa*. *Atlantic Ocean*.
59. *Strombus tricornis*. *Red Sea*.

CASE D.

UPPER DIVISION. FOSSILS.

At the back of Case on top shelf are marbles from Ephesus.

1. Vertebral bones of *ichthyosaurus*. *Lias, &c.*
2. Casts of Wealden bones. *Sussex*.
3. Section of *Ammonites excavatus*. Oxford clay. *Little Bowden*.
4. *Septarian* nodule, polished. Oxford clay.
5. *Ammonites Mantelli*. Lower chalk. *Kent*.

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6. *Brachyphyllum setosum*. Oolitic shale. *Yorkshire*.
7. *Nautilus elegans*. Lower chalk. *Sussex*.
8. *Ammonites Rhotomagensis*. Lower chalk. *Sussex*.
9. *Lima gigantea*. Lias. *Lyme Regis*.
10. Clay ironstone with calamite. *Lancashire*.
11. *Ophioderma Milleri*. Lias. *Yorkshire*.
12. *Ammonites Cenomanensis*. Lower chalk. *Sussex*.
13. *Ancyloceros gigas*. Neocomien. *Sussex*.
14. Group of belemnites. Lias. *Yorkshire*.
15. Section of ammonite. Lias. *Dorsetshire*.
16. „ ammonites heterophyllus. Lias. *Whitby*.
17. *Pinna affinis*. London clay. *Bognor*.
18. Teeth of *Otodus obliquus*. London clay. *Suffolk*.
19. Septarian nodule, polished. London clay. *Norfolk*.
20. *Ammonites polyplocus*. Inf. oolite.
21. *Myacites unionoides*. Lias. *Gloucester*.
22. *Lepidotus semiserratus*. Lias. *Whitby*.
23. Elephant bone, with oyster attached. Dredged. *Norfolk*.
24. Mass of nummulitic limestone. *Egypt*.
25. „ recently-formed shelly conglomerate. *Greece*.
26. *Ammonites cornuillites*. Lias. *Cheltenham*.
27. Paddle of ichthyosaurus. Lias. *Lyme Regis*.
28. *Echmodus leiosomus*. Lias. *Lyme Regis*.
29. *Astropecten recta*. Coralline oolite. *Yorkshire*.
30. Molar (2nd) *Elephas primigenius*. *Norfolk*.
31. „ (imperfect) *Elephas meridionalis*. *Norfolk*.
32. Sections of molars of Indian elephant (recent). *Ceylon*.
33. Casts of teeth of iguanodon. *Sussex*.
34. „ horn of iguanodon. *Sussex*.
35. „ molar of mastodon. *Suffolk*.
36. *Ostrea frons*. Lower chalk. *Sussex*.
37. *Belemnites Owenii*. Oxford clay. *Disboro'*.
38. Tooth of shark, *Carcharodon megalodon*. Red Crag. *Suffolk*.
39. Bognor rock. *Bognor*.
40. Coniferous wood. Portland stone.
41. *Pecten maximus*. Pliocene. *Sicily*.
42. *Ostræa Boblayei*. Pliocene. *Greece*.
43. *Spongia plana*. Chalk. *Yorkshire*.

MINERALS.

44. Mica. *Canada.*
45. Rhomb of doubly refracting Iceland spar. *Iceland.*
46. Lava. *Hawaii.*
47. „ with Phillipsite. *Hawaii.*
48. Large crystal of quartz. *Cornwall.*
49. Group of crystals of ferruginous quartz. *Cumberland.*
50. Brown pearl spar. *Cumberland.*
51. Barytes, massive and polished. *Derbyshire.*
52. Garnets in schist. *Tyrol.*
53. Calcite (stalagmite). *Gibraltar.*
54. Purple fluor spar in large crystals. *Durham.*
55. Calcite in scalenohedral crystals. *Derbyshire.*
56. Mass of short crystals of quartz, hexagonal pyramids.
57. Fluor spar with the angles of crystals replaced by flat planes. *North-
umberland.*
58. Massive fluor spar (Blue John). *Derbyshire.*
59. Amazon stone. *Colorado.*
60. Precious garnet. *Tyrol.*
61. „ emerald. *Siberia.*
62. „ opal. *Australia.*
63. „ beryl. *Siberia.*
64. „ topazes. *Brazil.*
65. Crystal of diamond. *Diamond Fields, Cape, S. Africa.*
66. „ sapphire. *Ceylon.*
67. Tourmaline. *Snarum, Norway.*
68. Epidote. *Tyrol.*
69. Stilbite. *Old Kilpatrick, Scotland.*
70. Wavellite. *Bohemia.*
71. Volcanic ashes or dust, thrown on board the "Sunbeam" whilst in the
Straits of Magellan.
72. Massive fluor spar. *Derbyshire.*
73. Fluor spar in pink and white cubes. *Cumberland.*
74. Barytes, tabular. *Felsőbánya.*
75. Pearl spar with specular iron. *Cumberland.*
76. Group of rock crystals, the planes of different sizes. *Northumberland.*
77. Prehnite. *Old Kilpatrick, Scotland.*
78. Amber fluor spar. *Cumberland.*
79. Pele's hair (obsidian). *Hawaii.*
80. Calcite in fine small crystals with galena. *Derbyshire.*
81. Yellow copper pyrites. *Cornwall.*
82. Calcite in minute crystals. *Cumberland.*

83. Quartz rock, massive. *Cornwall.*
84. Antimonite. *Moravia.*
85. Galena as a vein in the original matrix. *Derbyshire.*
86. Crystals of tin white cobalt. *Sweden.*
87. Chessylite. *Chessy, France.*
88. Massive crystal of green fluor coated with minute crystals of iron pyrites. *Durham.*
89. Iron pyrites, cubical crystals in talcose schist. *Wales (?)*.
90. Blende. *Cumberland.*
91. Kidney hæmatite. *Lancashire.*
92. Peacock copper. *Cornwall.*
93. Chrysocolla. *Cumberland.*
94. Marcasite. *Kent.*
95. Cassiterite. *Cornwall.*
96. Iron pyrites. *Elba.*
97. „ glance. *Elba.*
98. Native copper. *Cornwall (?)*.
99. Uranite. *Cornwall.*
100. Native silver. *Kongsberg, Norway.*
101. „ gold. *Transylvania.*
102. Calamine. *Altenberg.*
103. Molybdenite. *Aussig.*
104. Galena, massive. *Derbyshire.*
105. „ with calcite (lime carbonate). *Derbyshire.*
106. Native arsenic. *Andreasberg, Hartz Mountains.*
107. Rutile. *Georgia, U.S.A.*
108. Willemite. *New Jersey.*
109. Rhodonite. *Siberia.*
110. Malachite. *Siberia.*
111. Langite. *Cornwall.*
112. Campylite. *Cumberland.*
113. Pyromorphite. *Cumberland.*
114. Cerussite. *Cornwall.*
115. Agate. *Aussig, Bohemia.*
116. Sardonyx. *India.*
117. Mottled jasper. *India.*
118. Onyx. *India.*
119. Fluor spar in small cubes. *Durham.*
120. „ polished. *Derbyshire.*
121. Agate. *India.*
122. Barytes. *Felsőbánya.*
123. Bloodstone (Heliotrope). *India.*

- 124. Green jade. *New Zealand.*
- 125. Lapis lazuli. *Chili.*
- 126. Moss agate. *India.*
- 127. Onyx. *India.*
- 128. Verde Antique. *Rome.*
- 129. Hornblende. *Bohemia.*
- 130. Jasper. *Egypt.*
- 131. Apatite. *Snarum, Norway.*
- 132. Ribbon jasper. *India.*
- 133. Amazon stone. *Colorado, U.S.A.*
- 134. Pudding stone. *India.*
- 135. Labradorite. *Labrador.*
- 136. Landscape marble. *Cotham, near Bristol.*
- 137. Hypersthene. *Labrador.*
- 138. Variolite. *Durance, France.*
- 139. Red felspar. *Norway.*

LOWER PART. FOSSILS.

- 1. Horse tooth. *Rio.*
- 2. " " *Sussex.*
- 3. Ox " *Sussex.*
- 4. Cardium edule. *Sussex.*
- 5. Tapes decussatus. *Selsey.*
- 6. Murex brandaris. *Greece.*
- 7. Astarte borealis. *Clyde.*
- 8. Helix nemoralis.
- 9. Flint casts of *Ananchytes ovatus.*
- 10. " *Micraster cor-anguinam.*

Crag.

(*Suffolk.*)

Sections of teeth, bones, wood, &c., also other remains not cut or polished.

- 11. Fish vertebrae (*Otodus, Tetrapterus, &c.*).
- 12. Dermal tubercles of rayfish. (*Raia antiqua.*)
- 13. Palatal plates of *Myliobates.*
- 14. *Carcharias megalodon.*
- 15. " *pliocena.*
- 16. *Lamna elegans.*
- 17. *Oxyrhina hastalis.*
- 18. *Otodus obliquus.*
- 19. *Halecopsis laevis.*
- 20. *Chrysophrys, sp.*

21. Teeth of sperm whale (*Balæna physaloides*).
22. „ with pholas borings.
23. Otolites of porpoise (*Phocæna uncidentis*).
24. Mastodon arvernensis.
25. „ ivory.
26. Walrus (*Trichecodon Huxleyi*).
27. Squalodon, teeth.
28. Rhinoceros Schliermacheri.
29. Cervine horns.
30. „ teeth.
31. Porpoise vertebræ.
32. Wood, 4 species.
33. *Xanthopsis Leachii*.
34. *Dromilites Lamarckii*.
35. *Hoploparia gammaroides*.
36. Case of shells illustrative of the different modes of borings made by
predaceous molluscs.
 Case of shells, &c., containing—
Sphenotrochus intermedius.
Eschara monilifera.
Echinus spines.
 Otolites of fish.
Pyramidella læviuscula.
Emarginula fissura.
Chemnitzia internodula.
Bulla cylindræa.
 „ conoidea.
Dentalium costatum.
Scalaria clathratula.
 37. { „ foliacea.
 „ subulata.
Trochus montacuti.
Ringicula buccinea.
Paludestrina subumbilicata.
Cerithium adversum.
Trochus ziziphinus.
 „ trochoidea.
Lucina crenulata.
Circe minima.
Astarte triangularis.
 „ parva.
 „ pygmea.
Diplodonta rotundata.

38. *Sphenotrochus intermedius*.
39. *Balanophyllia calyculus*.
40. *Alveolaria semiovata*.
41. *Fascicularia aurantia*.
42. *Hydractina pliocena*.
43. *Tellina calcarea*.
44. „ *obliqua*.
45. „ *prætenuis*.
46. „ *crassa*.
47. *Mactra arcuata*.
48. *Venus casina*.
49. *Cyprina islandica*.
50. *Astarte Omalii*.
51. „ *gracilis*.
52. *Pectunculus glycymeris*.
53. *Cardita senilis*.
54. „ *scalaris*.
55. *Cardium edule*.
56. „ *angustatum*.
57. „ *Parkinsoni*.
58. *Kellia elliptica*.
59. *Artemis exoleta*.
60. *Pecten opercularis*.
61. „ *maximus*.
62. Crypts of boring shells (*Pholas*?).
63. *Terebratula grandis*.
64. *Natica multipunctata*.
65. „ *hemiclausia*.
66. *Pyramidella læviuscula*.
67. *Fissurella reticulata*.
68. *Calyptra chinensis*.
69. *Chemnitzia internodula*.
70. *Tectura virginea*.
71. *Emarginula fissura*.
72. *Bulla cylindracea*.
73. *Trochus subexcavatus*.
74. *Scalaria gröenlandica*.
75. *Turritella incrassata*.
76. *Voluta Lamberti*.
77. *Murex tortuosus*.
78. „ *Reedii*.
79. *Purpura lapillus*.

- 80. *Cypræa europea*.
- 81. „ *avellana*.
- 82. *Terebra inversa*.
- 83. *Fusus gracilis*.
- 84. „ *cordatus*.
- 85. „ *contrarius*.
- 86. „ *striatus*.
- 87. „ *alveolatus*.
- 88. „ *costifer*.
- 89. *Columbella sulcata*.
- 90. *Nassa labiosa*.
- 91. „ *propinqua*.
- 92. „ *granulata*.
- 93. *Pleurotoma lævigata*.
- 94. *Buccinum Dalei*.
- 95. *Trophon muricatus*.
- 96. „ *scalariforme*.

EOCENE,

- 97. Tooth of *Carcharodon megalodon*. *Malta*.
- 98. Cast of Cone, *loc. (?)*.
- 99. Nummulite. *Egypt*.
- 100. Wood bored by *Teredinæ*. *London clay*.
- 101. Plants. *Corfe, Dorset*.
- 102. *Cyrena* casts. *Hordwell*.
- 103. „ „ *Woolwich*.
- 104. „ *obovata*. *Isle of Wight*.
- 105. „ *Dulwichiensis*. *Dulwich*.
- 106. *Cyprina*, cast. *Isle of Wight*.
- 107. *Cytherea incrassata*. *Isle of Wight*.
- 108. *Venus Lyellii*. *Isle of Wight*.
- 109. *Crassatella sulcata*. *Barton*.
- 110. *Pholadomya cuneata*. *Herne Bay*.
- 111. *Venericardia planicosta*. *Bracklesham*.
- 112. *Pectunculus deletus*. *Barton*.
- 113. *Paludina lenta*. *Isle of Wight*.
- 114. *Natica Hantonensis*. *Barton*.
- 115. „ sp. *Barton*.
- 116. *Trochita*, sp. *Brook*.
- 117. *Limnæa caudata*. *Bembridge*.
- 118. *Bulimus ellipticus*. *Bembridge*.

- 119. *Glandina costellata*. *Bembridge*.
- 120. *Melania inquinata*. *Woolwich*.
- 121. *Cerithium*. *Hordwell*.
- 122. *Planorbis rotundus*.
- 123. *Fusus regularis*. *Barton*.
- 124. „ *pyrus*. *Barton*.
- 125. *Murex asper*. *Barton*.
- 126. *Voluta luctatrix*. *Barton*.
- 127. „ *ambigua*. *Barton*.
- 128. *Pleurotoma rostrata*. *Barton*.
- 129. *Serpulorbis Morchii*. *Brook*.
- 130. Teeth of *Lamna elegans*. *Suffolk*.
- 131. „ *Otodus*. *Suffolk*.
- 132. *Halecopsis lævis*. *Suffolk*.
- 133. Teeth of *Myliobatis*. *Suffolk*.
- 134. Vertebra of *Otodus*. *Bracklesham*.
- 135. *Xantholithes Bowerbankii*.
- 136. *Hoploparia gammaroides*.
- 137. *Hyopotamus bovinus* (tooth). *Hempstead*.
- 138. Crocodilian scute. *Sheppey*.
- 139. „ tooth, *Hordwell*.

CHALK.

- 140. *Chondrites*. *Ventnor*.
- 141. *Polypothecia pictonica*.
- 142. „ *silicified*. *Sussex*.
- 143. „ sp. *Kent*.
- 144. *Brachiolites angularis*. *Kent*.
- 145. „ sp. *Kent*.
- 146. *Choanites Koenigii*. *Sussex*.
- 147. *Ventriculites radiatus*. *Sussex*.
- 148. „ *mammillatus*. *Kent*.
- 149. „ „ *Wilts*.
- 150. *Ocellaria*, sp. *Wilts*.
- 151. *Spongyous flint*. *Wilts*.
- 152. *Coscinopora globularis*. *Wilts*.
- 153. *Siphonia*, sp. *Flamborough Head*.
- 154. *Spongia plana*. *Flamborough Head*.
- 155. „ *ramosa*. *Wilts*.
- 156. *Rhizospongia polymorpha*. *Flamborough Head*.
- 157. *Hippalimus radiceformis*. *Flamborough Head*.
- 158. „ sp. *Flamborough Head*.

159. *Parasmilia centralis*. *Kent.*
160. *Rhynchonella* Mantelli. *Kent.*
161. *Terebratula subglobosa*. *Kent.*
162. *Neithea quinquecostata*. *Kent.*
163. Hinge of *Inoceramus*. *Kent.*
164. *Inoceramus Cuvieri*. *Kent.*
165. *Spondylus latus*. *Kent.*
166. *Spinusus*. *Kent.*
167. *Lima Hoperi* (?). *Kent.*
168. *Ostrea Normaniana*. *Kent.*
169. *Pleurotomaria perspectiva*. *Kent.*
170. „ sp. *Kent.*
171. *Nautilus lævigatus*. *Kent.*
172. „ *elegans*. *Kent.*
173. *Turrilites costatus*. *Kent.*
174. „ *Scheuzerianus*. *Kent.*
175. „ *tuberculatus*. *Ventnor.*
176. *Scaphites æqualis*. *Kent.*
177. „ „ *Kent.*
178. *Belemnites mucronata*. *Norwich.*
179. *Ammonites Coupei*. *Dorset.*
180. „ *navicularis*. *Dorset.*
181. „ *Mantellii*. *Kent.*
182. *Ananchytes ovatus*. *Kent.*
183. *Micraster cor-anguinam*. *Kent.*
184. *Galerites albo-galerus*. *Kent.*
185. *Hemiaster*, sp. *Maestricht.*
186. *Cyphosoma Koenigii*. *Kent.*
187. „ *corallare*. *Kent.*
188. *Cidaris sceptrifera* (spine). *Kent.*
189. *Beryx elegans*. *Kent.*
190. „ *ornatus*. *Kent.*
191. *Marsupites Milleri*. *Kent.*
192. *Bourgueticrinus ellipticus*. *Kent.*
193. *Lamna* (tooth). *Kent.*
194. *Oxyrhina* Mantelli. *Kent.*
195. *Ptychodus latissimus*. *Kent.*
196. *Dercetis elongatus*. *Kent.*
197. *Macropoma* Mantelli. *Kent.*
198. *Vermilia ampullacea*. *Kent.*
199. *Serpula plexus*. *Kent.*
200. *Goniaster*, sp. *Kent.*

UPPER GREENSAND.

- 201. *Siphonia pyriformis*. *Blackdown*.
- 202. *Trochocyathus conulus*. *Cambridge*.
- 203. *Terebratula biplicata*. *Cambridge*.
- 204. *Rhynchonella sulcata*. *Cambridge*.
- 205. *Cyprina cuneata*. *Blackdown*.
- 206. „ *plana*. *Blackdown*.
- 207. *Venus*. *Blackdown*.
- 208. *Lucina orbicularis*. *Blackdown*.
- 209. *Cardium Hillanum*. *Blackdown*.
- 210. *Trigonia spectabilis*. *Blackdown*.
- 211. „ *caudata*. *Blackdown*.
- 212. *Pectunculus umbonatus*. *Blackdown*.
- 213. *Cucullea fibrosa*. *Blackdown*.
- 214. *Pecten orbicularis*. *Blackdown*.
- 215. *Neithea*, sp. *Warminster*.
- 216. *Exogyra conica*. *Blackdown*.
- 217. *Solarium* (cast). *Cambridge*.
- 218. *Turritella granulata*. *Blackdown*.
- 219. *Ammonites Coupei*. *Dorset*.
- 220. *Nautilus*, sp. *Dorset*.
- 221. *Vermilia ampullacea*. *Dorset*.
- 222. *Serpula plexus*. *Warminster*.
- 223. *Corystes Stokesii*. *Cambridge*.
- 224. *Edaphodon*. *Cambridge*.

GAULT.

- 225. *Nucula pectinata*. *Folkestone*.
- 226. *Cardita tenuicosta*. *Folkestone*.
- 227. *Inoceramus concentricus*. *Folkestone*.
- 228. „ *sulcatus*. *Folkestone*.
- 229. *Plicatula pectinata*. *Folkestone*.
- 230. *Dentalium ellipticum*. *Folkestone*.
- 231. *Natica Gaultina*. *Folkestone*.
- 232. *Solarium ornatum*. *Folkestone*.
- 233. *Trochus conoideus*. *Folkestone*.
- 234. *Aporrhais Orbignyii*. *Folkestone*.
- 235. *Ammonites Goodhallii*. *Folkestone*.
- 236. „ *splendens*. *Folkestone*.
- 237. „ *auritus*. *Folkestone*.

- 238. *Ammonites tuberculatus*. *Folkestone*.
- 239. „ *denarius*. *Folkestone*.
- 240. *Hamites rotundus*. *Folkestone*.
- 241. „ *spinatus*. *Folkestone*.
- 242. „ *intermedius*. *Folkestone*.
- 243. *Scalpellum arcuatum*. *Folkestone*.
- 244. *Corystes Stokesii*. *Folkestone*.
- 245. *Etyuus Martini*. *Folkestone*.
- 246. *Ischyodus* (jaw). *Folkestone*.
- 247. *Hemiaster Baillyi*. *Folkestone*.

NEOCOMIEN.

- 248. *Ventriculites*. *Isle of Wight*.
- 249. *Holocystis elegans*. *Atherfield*.
- 250. *Terebratella pectita*. *Cambridge*.
- 251. *Rhynchonella Gibbsi*. *Isle of Wight*.
- 252. *Terebratula biplicata*. *Cambridge*.
- 253. *Myacites* (?).
- 254. *Panopea plicata*.
- 255. *Cyprina*, sp. *Atherfield*.
- 256. *Isocardia* (?).
- 257. *Cyprina* (vel) *Cytherea*.
- 258. „ *Angulata*. *Atherfield*.
- 259. *Thetis minor*. *Sandown*.
- 260. *Thetis* (?).
- 261. *Gervillia anceps*. *Atherfield*.
- 262. *Trigonia caudata*. *Hythe*.
- 263. „ *dedalea*. *Atherfield*.
- 264. *Cucullea* (?).
- 265. *Exogyra* (?).
- 266. „ *gryphæa*.
- 267. *Pecten asper*. *Warminster*.
- 268. *Ammonites Deshayesii*. *Atherfield*.
- 269. *Salenia petalifera*. *Wilts*.
- 270. *Hoploparia longimana*. *Lyme Regis*.
- 271. *Polyzoan*.

YORKSHIRE NEOCOMIEN.

- 272. *Arca* (?). *Speeton*.
- 273. *Cardium*. *Speeton*.

- 274. *Pecten* (?). *Speeton*.
- 275. *Inoceramus concentricus*.
- 276. *Trigonia ingens*. *Tealby*.
- 277. *Belemnites minimus*. *Speeton*.
- 278. " *attenuatus*. *Speeton*.
- 279. *Meyeria ornata*. *Speeton*.
- 280. *Serpula*. *Speeton*.
- 281. Teeth of fish. *Speeton*.

WEALDEN.

- 282. Plant remains. *Battle*.
- 283. " " *Battle*.
- 284. " " *Burwash*.
- 285. *Paludina elongata*. *Purbeck*.
- 286. " " *Purbeck*.
- 287. *Cyclas*, sp. *Battle*.
- 288. " with fish scale. *Battle*.
- 289. Annelid markings (?). *Battle*.
- 290. Teeth of *Hybodus*. *Battle*.
- 291. " *Lepidotus mantelli*. *Battle*.
- 292. Scales of *Lepidotus mantelli*. *Battle*.
- 293. " *Lepidotus mantelli*.
- 294. Casts of bones, &c., of large reptiles from the *Sussex Weald*, *Tilgate Forest*.
- 295. Phalange of *Hylæosaurus*.
- 296. Tooth of *Iguanodon mantelli*.
- 297. Ungual bones, fore and hind claws, of *Iguanodon mantelli*.
- 298. Tooth of crocodile.
- 299. Scute of crocodile.
- 300. Tooth of crocodile (*Goniopholis crassidens*.)

OOLITE.

- 301. Wood. Oxford clay.
- 302. Wood.
- 303. Wood.
- 304. *Terebratula maxillata*. Inf. oolite. *Gloucester*.
- 305. " *globata*. Inf. oolite. *Gloucester*.
- 306. " *lagenalis*. Inf. oolite. *Gloucester*.
- 307. " sp. Inf. oolite. *Gloucester*.
- 308. " *simplex*. Inf. oolite. *Leckhampton*.
- 309. " *carinata*. Inf. oolite. *Leckhampton*.

- 310. *Terebratula fimbria*. Inf. oolite. *Cheltenham*.
- 311. *Lingula Beanii*. Inf. oolite. *Yorkshire*.
- 312. *Rhynchonella spinosa*. Inf. oolite. *Cheltenham*.
- 313. " *concinna*. Inf. oolite. *Yorkshire*.
- 314. " *inconstans*. *Kimmeridge clay*.
- 315. *Myopsis dilatata*. Inf. oolite. *Cheltenham*.
- 316. *Ceromya striata*. Inf. oolite. *Cheltenham*.
- 317. " *sp.* Inf. oolite. *Yorkshire*.
- 318. *Lysionassa v. scripta*. Inf. oolite. *Yorkshire*.
- 319. " " Inf. oolite. *Cheltenham*.
- 320. *Pholadomya deltoidea*. Inf. oolite. *Gloucester*.
- 321. " *obsoleta*. Inf. oolite. *Yorkshire*.
- 322. " " Inf. oolite.
- 323. " *Heraultii* (?). Inf. oolite. *Yorkshire*.
- 324. " *fidicula*. Inf. oolite. *Cheltenham*.
- 325. *Diplodonta* (?). Inf. oolite. *Yorkshire*.
- 326. *Trigonia costata*. Inf. oolite. *Yorkshire*.
- 327. " " *Oxford clay*. *Weymouth*.
- 328. " *clavellata*. *Oxford clay*.
- 329. " *gibbosa*, casts. *Portland stone*.
- 330. " *elongata*. Inf. oolite. *Yorkshire*.
- 331. " *Moretoni*. Inf. oolite. *Yorkshire*.
- 332. " *sp.* Inf. oolite. *Haselbury*.
- 333. *Isocardia*, *sp.* Inf. oolite. *Yorkshire*.
- 334. *Cardium*. Inf. oolite. *Yorkshire*.
- 335. *Gresslya peregrina*. Inf. oolite. *Yorkshire*.
- 336. " *abducta*. Inf. oolite. *Cheltenham*.
- 337. " *sp.* Inf. oolite. *Yorkshire*.
- 338. *Myacites*. Inf. oolite. *Yorkshire*.
- 339. " Inf. oolite. *Yorkshire*.
- 340. *Venus* (?). *Oxford clay*.
- 341. *Opis cordiiformis*. Inf. oolite. *Wilts*.
- 342. *Astarte excavata*. Inf. oolite. *Gloucestershire*.
- 343. " *sp.* Inf. oolite. *Yorkshire*.
- 344. *Mytilus plicatus*. Inf. oolite. *Leckhampton*.
- 345. " *cuneata*. Inf. oolite. *Yorkshire*.
- 346. " *Lonsdalei* (?). Inf. oolite. *Yorkshire*.
- 347. " *sp.* Inf. oolite. *Yorkshire*.
- 348. *Modiola*. *Oxford clay*. *Disboro'*.
- 349. " *sp.* Inf. oolite. *Yorkshire*.
- 350. *Lucina* (?). *Kimmeridge clay*.
- 351. *Astarte quadrata*. Inf. oolite. *Yorkshire*.

352. *Cucullea*, sp. *Yorkshire*.
353. " sp. *Yorkshire*.
354. *Homomya crassiuscula*. Inf. oolite. *Leckhampton*.
355. *Myacites Vezelayi*. Inf. oolite. *Leckhampton*.
356. *Thetis*. Inf. oolite. *Yorkshire*.
357. *Hinnites velatus*. Inf. oolite. *Yorkshire*.
358. *Lima pectinata*. Inf. oolite. *Cheltenham*.
359. " *duplicata*. Inf. oolite. *Yorkshire*.
360. " *rigida*. Inf. oolite. *Yorkshire*.
361. " *rigidula*. Inf. oolite. *Yorkshire*.
362. *Gervillia*, sp. Inf. oolite. *Yorkshire*.
363. " *acuta*. Inf. oolite. *Yorkshire*.
364. " " Inf. oolite. *Yorkshire*.
365. *Pinna lanceolata*.
366. *Pecten vagans*. Coralline oolite. *Malton*.
367. " *lens*. Inf. oolite. *Yorkshire*.
368. *Ostrea deltoidea*. Kimmeridge clay.
369. " *Marshii*. Inf. oolite. *Yorkshire*.
370. " *solitaria*. Corall. oolite. *Yorkshire*.
371. " *Wiltoni*. Inf. oolite. *Yorkshire*.
372. " oolitica? Inf. valite. *Gloucestershire*.
373. *Gryphæa gigantea*.
374. " *dilatata*. Oxford clay. *Disboro'*.
375. " " Inf. oolite (?).
376. " *bilobata*. Oxford clay (?).
377. *Patella rugosa*. Gt. oolite. *Bath*.
378. *Phasianella striata*. Inf. oolite. *Cheltenham*.
379. " Inf. oolite. *Crickley*.
380. *Chemnitzia minima* (?). Inf. oolite. *Yorkshire*.
381. " *Lonsdalei*. Inf. oolite. *Yorkshire*.
382. *Nerinea funiculus*. Corall. oolite. *Malton*.
383. " sp. Inf. oolite. *Yorkshire*.
384. *Amberlya nodosa*. Gt. oolite. *Bath*.
385. *Alaria trifida*. Oxford clay.
386. *Cerithium Portlandicum*. *Portland*.
387. " *quadrivittatum*. Inf. oolite. *Yorkshire*.
388. *Natica* (cast). Portland stone.
389. " sp. Portland stone. *Swindon*.
390. *Pleurotomaria*, sp. Inf. oolite. *Yorkshire*.
391. " *armata*. Inf. oolite. *Somerset*.
392. *Monodonta lævigata* (?). *Yorkshire*.
393. *Belemnites hastatus*. Oxford clay.

- 394. *Belemnites elongatus*. Inf. oolite.
- 395. „ *Owenii*. Oxford clay. *Disboro'*.
- 396. „ *compressis*. Oxford clay. *Hants*.
- 397. *Ammonites excavatus*. Oxford clay. *Disboro'*.
- 398. „ (section). *Disboro'*.
- 399. „ *biplex*. Kimmeridge clay.
- 400. „ *Blagdeni*. Inf. oolite. *Somersetshire*.
- 401. „ *concavus*. Inf. oolite. *Somersetshire*.
- 402. „ *Jason*. Oxford clay. *Chippenham*.
- 403. „ *plicomphalus*. Oxford clay. *Disboro'*.
- 404. „ *cordatus*. Kelloway rock.
- 405. „ *subradiatus*. Inf. oolite. *Somersetshire*.
- 406. Operculum of ammonite. Oxford clay. *Chippenham*.
- 407. Portion of ammonite exposing the chambers and siphuncle. Calc. grit.
- 408. Cast of chamber of ammonite. Oxford clay.
- 409. *Clypeus Plottii*. Inf. oolite. *Birdlip*.
- 410. *Nucleobrissus clunicularis*. Inf. oolite. *Cheltenham*.
- 411. „ *orbicularis*. Cornbrash.
- 412. *Cidaris*, sp. White Jura limestone. *Taormina*.
- 413. *Hemicidaris intermedia*. Coral. rag. *Calne*.
- 414. *Pygaster semisulcatus*. Inf. oolite. *Birdlip*.
- 415. *Apiocrinus Parkinsoni*. Bradford clay.
- 416. *Glyphæa rostrata*. Inf. oolite. *Yorkshire*.
- 417. *Serpula*. Inf. oolite. *Yorkshire*.
- 418. Wings of beetles. Purbeck beds. *Purbeck*.
- 419. Palate of *Strophodus magnus*. Forest marble box.
- 420. Jaw of fish. Purbeck beds.
- 421. Coprolite. Kimmeridge clay. *Weymouth*.
- 422. Bones of *Pterodactyle*. Purbeck beds. Near *Swanage*.
- 423. Vertebrae of Saurian.

OOLITE—SHALE (YORKSHIRE).

- 424. *Equisetis columnaris*.
- 425. *Sphenophyllum hymenophylloides*.
- 426. *Pecopteris Haiburnensis*.
- 427. „ *cristata*.
- 428. *Neuropteris*.
- 429. *Pterophyllum comptum*.
- 430. „ sp.
- 431. *Walchia Williamsoni*.
- 432. *Cyclopteris longifolia*.

- 433. *Otozamites lanceolatus*.
- 434. „ *latifolia*.
- 435. *Tænopteris vittata*.
- 436. *Thuytes expansus*.
- 437. *Brachyphyllum setosum*.
- 438. „ *var.*
- 439. „ *mammillare*.
- 440. Wood.

LIAS.

- 441. Wood. *Whitby*.
- 442. Wood.
- 443. „ impregnated with iron. *Lyme Regis*.
- 444. *Montlivaltia rugosa*. *Cheltenham*.
- 445. *Cardinia*, sp.
- 446. „ *Listeri*. *Cheltenham*.
- 447. *Myacites unionoides*. *Gloucester*.
- 448. *Myacites*.
- 449. *Gresslya*.
- 450. „ *abducta*. *Gloucester*.
- 451. „ *minima*. *Gloucester*.
- 452. *Leda ovum*. *Whitby*.
- 453. *Cardium truncatum*. *Whitby*.
- 454. *Monotis decussatus*. *Westbury*.
- 455. *Modiola Hillani* (?). *Westbury*.
- 456. *Gryphea incurva*. *Gloucester*.
- 457. „ „ *Dorset*.
- 458. „ „ *Lyme Regis*.
- 459. *Crenatula ventricosa*. *Lias*. *Cheltenham*.
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- 566. *Orthis biloba*. *Dudley*.
- 567. *Rhynchonella borealis*. *Dudley*.
- 568. *Spirifera*. *Dudley*.
- 569. *Spiriferina*. *Dudley*.
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- 571. „ *Knightii*. *Aymestry*.
- 572. *Strophomena depressa*. *Dudley*.
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- 593. " " *Caradoc*.
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- 596. *Orthosina adscendens*. *Cynwyd*.
- 597. *Strophomena expansa*. *Cynwyd*.
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- 599. *Echinospherites*, sp. *Bala*.
- 600. Worm tracks. *Cambrian slates*.
- 601. *Phyllopora Wrightii*. *Westmoreland*.
- 602. *Asaphus Canadensis*. *Utica shales*.

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CORALS.

- 1. *Distichopora coccinea*. *Australia*.
- 2. " (an unique specimen), either an extreme variety or a new species, as it differs from the typical form in colour and shape of branches. *Australia*.
- 3. *Stylaster sanguinea*. *Australia*.
- 4. *Madrepora spicifera*. *Indian Ocean*.
- 5. " *pustulosa*. *Indian Ocean*.
- 6. " *plantaginea*. *Indian Ocean*.
- 7. " *aspera*. *Fiji*.
- 8. *Podobacia crustacea*. *Fiji*.

9. *Dendrophyllia cribrosa*. *Japan*.
10. " *æquiserialis*. *Japan*.
11. " *cornigera*. *Japan*.
12. *Stylophora digitata*. *Indian Ocean*.
13. " *Danæ*. *Indian Ocean*.
14. " *verrucosa*. *Indian Ocean*.
15. *Heteropsammia cochlea* (?). *Indian Ocean*.
16. *Pavonia Knorrii*. *Indian Ocean*.
17. *Meandrina sinuosissima*.
18. " *cerebriformis*. *Indian Ocean*.
19. *Merulina ampliata*. *Indian Ocean*.
20. " *regalis*. *Fiji*.
21. *Fungia Linnæi*. *Fiji*.
22. " *Ehrenbergii*. *Fiji*.
23. " *Danæ*. *Fiji*.
24. *Desmophyllum dianthus*. *Japan*.
25. *Seratiopora Guntheri*. *Fiji*.
26. *Pocillopora elongata*. *Indian Ocean*.
27. " *favosa*. *Indian Ocean*.
28. " *lacera*. *Indian Ocean*.
29. " *acuta*. *Indian Ocean*.
30. *Tubipora musica*. *Red Sea* (?).
31. *Euplectella speciosa*. *Cebu*.
32. *Gorgonia*, sp.
33. " sp.
34. Neptune's Cup sponge.
35. Sponge (*Spongia officinalis*) on the native rock. *Mediterranean Sea*.
36. Two jaws of a species of pavement-toothed shark.

*Above the Case is a fine defence of the Sawfish (*Pristis antiquorum*).*





CURIO ROOM.

CASE F.

CORALS.

1.



1. **M**EANDRINA sinuississima. *Fiji.*
 2. Pachyseris speciosa. *Pacific.*
 3. Madrepora spicifera. *Indian Ocean.*
 4. „ plantaginea. *Indian Ocean.*
 5. Pocillopora. A very old dead reef specimen. *Pacific.*
 6. „ elongata. *Indian Ocean.*
 7. Pocillopora brevicornis. *Indian Ocean.*
 8. Podobacia crustacea. *Indian Ocean.*

SHELLS.

9. Pteroceros truncatum. *Pacific.*
 10. Strombus gigas. *West Indies.*
 11. „ tricornis. *Red Sea.*
 12. Terebra maculata. *Pacific.*
 13. Haliotis splendens. *Pacific.*
 14. „ gigantea. *Corea.*
 15. „ with large pearly excrescence. *Corea.*
 16. Turbo pica. *Indian Ocean.*
 17. Cypræa Mauritania. *Indian Ocean.*
 18. Turbinella pyrum. *Indian Ocean.*
 19. Conus vexillum. *Indian Ocean.*
 20. Nautilus pompilius (cut to show interior).

21. *Pecten senatorius*. *Red Sea*.
22. „ *maximus*. *Britain*.
23. *Meleagrina margaritacea*. *Maitea, South Sea islands*.
24. „ with pearls adherent.
25. *Echinus brevispinosus*. *Tenoriffe*.
26. *Gorgonias*, two species.

CASE G.

1. *Dendrophyllia sequiserialis*. *Japan*.
2. „ with *Desmophyllum dianthus*. *Japan*.
3. *Distichopora coccinea*. *Australia*.
4. *Stylophora digitata*. *Indian Seas*.
5. „ *Danæ*. *Fiji*.
6. *Fungia lacerta*. *Fiji*.
7. „ *Linnæi*. *Fiji*.
8. *Tubipora musica*. *Fiji*.
9. *Pocillopora acuta*. *Fiji*.
10. *Madrepora muricata*. *Fiji*.
11. *Nullipora*. *Straits of Magellan*.
12. „ a red-coloured species.
13. *Seaweed*. *Straits of Magellan*.
14. *Cassis rufus*. *Indian Ocean*.
15. *Conus monile*. *Indian Ocean*.
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25. „ *inflatus*. *Indian Ocean*.
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27. *Turbo pica*. *Indian Ocean*.
28. „ *setosus*. *Hao, South Sea islands*.
29. *Strombus tricornis*. *Red Sea*.
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- 35. „ *crenulata*. *Pacific*.
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- 38. *Tridacna elongata*. *Hao, South Sea islands*.
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